

## WATERFRONT WAR

Lots of new development with little planning **P10**

## TO THE MIDDLE

New supes make board less polarized **P14**

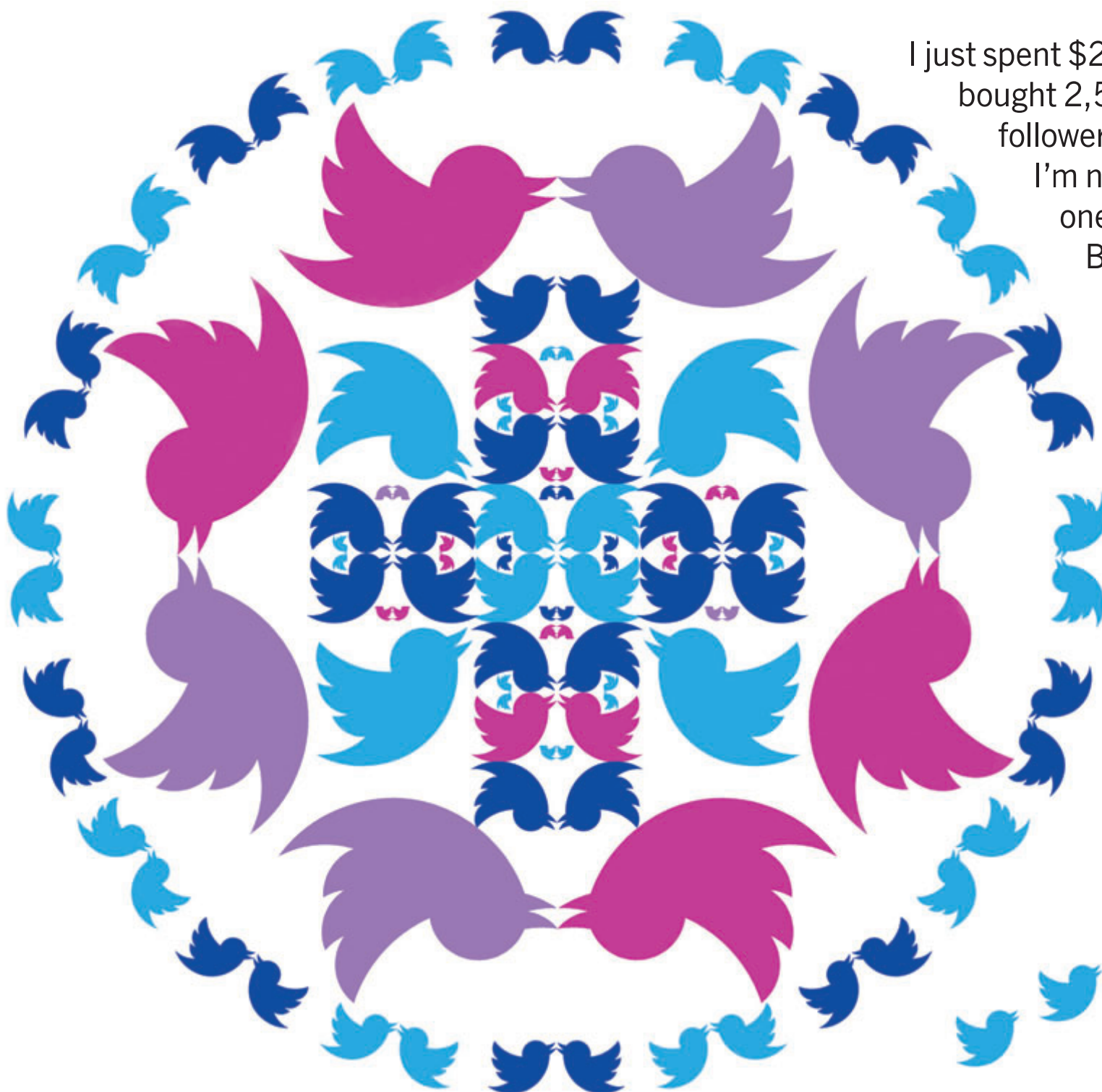
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By Caitlin  
Donohue

**PAGE 16**

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# GUARDIAN INTELLIGENCE

What you need to know



## FREEING THE PEOPLE

The San Francisco Public Defender's Office just released its annual report for 2012, and the numbers are impressive: Of the 60 felony trials handled by public defenders, 62 percent ended in an acquittal or hung jury. In 199 misdemeanor trials, defendants walked away without a conviction 42 percent of the time. That means the district attorney has a conviction rate of only 38 percent in felony trials handled by public defenders, which is not terribly impressive. Either the folks who work for PD Jeff Adachi are top-flight lawyers and investigators (they are) and the deputies of DA George Gascon are less competent (they're not) — or else the cops are busting the wrong people (too often true) and the DA is taking loser cases to trial. There's a lesson here.



## LAUNDRY DETERGENT TO THE STARS

We are, it appears, powerful and important people in the world of opinion-making — so much so that packages arrive in the mail with large free samples of .... laundry detergent. Yes, last week we opened a heavy carton that must have cost \$10 to ship, and inside was a nifty tote bag containing a 100-fluid-ounce bottle of Tide. Not just any Tide, though: This one is a special San Francisco 49ers Tide bottle, with the team's logo right on the front. Talk about a public-relations stretch; here's the pitch: "While Tide has been caring for the clothes of American families for over 60 years, NFL equipment managers have also been trusting Tide to keep their team's gear clean and their colors vibrant." (Actually, according to Sports Illustrated, many teams send out their uniforms to specialists to clean, although the equipment managers wash socks and jockstraps, possibly with Tide.)

So now you can buy Official Team Tide, and be as clean as an NFL player. If you want.



## BONNE ANNIVERSAIRE

Push the Feeling, Kevin "epicsauce" Meenan's affordable dance night at Underground SF — which we profiled in last year's "Post-Everything" cover story — is turning one year old this weekend. In the past 12 months the Lower Haight party has seen live performances and DJ sets from the likes of Les Sins (Toro Y Moi), High Places, Shock, Blackbird Blackbird, Heathered Pearls, Silver Hands, Yalls, and Chautauqua. This time, there's a Yacht DJ set, and a live Jeffrey Jerusalem along with resident DJs YR SKULL and epicsauce. Fri/11, 9pm, \$5–\$8. Underground SF, 424 Haight; facebook.com/pushthefeeling.



JONATHAN FRIEMAN

## CORPORATE PERSONS AND CARPOOLS

We absolutely love this story: A Marin activist named Jonathan Frieman, who runs a small nonprofit corporation (the JoMiJo Foundation) was driving in the carpool lane on highway 101 in Marin when he was stopped by a cop and given a \$478 ticket. Ah, but Frieman insists he wasn't driving alone; beside him in the car were the articles of incorporation and other relevant corporate paperwork for his foundation — and in the United States, corporations are considered people.

You get where this is going. The California Vehicle Code refers to "natural persons or corporations," so Frieman is challenging his ticket in traffic court, and is willing to spend his own money to appeal the case as far as he can. He wants to force the courts to decide: If a corporation is a person, then it gets to ride with a driver in the carpool lane, and his ticket has to be dismissed. If it's not a person, then maybe it can't make political contributions.

Frieman has been driving in the carpool lane on 101 for ten years waiting for this chance, and he wasn't pulled over until October. Now we can't wait for the Supreme Court to rule.



## YES, THE RENT IS TOO DAMN HIGH

It's not a surprise to anyone, but the latest data on housing costs in San Francisco came out last week — and yes, the rent is too damn high. Median rents are now about \$3,100 a month. That means if you earn less than \$108,000, you can't afford a typical market-rate apartment (assuming you follow the federal guidelines of spending one-third of your income on rent). The median income in the city is about \$30,000 less than that — and many of the workers in our leading industries (tourism, health care, and government) make a whole lot less. So people who work here can't afford to live here. That's not what you call rational city planning.



## ALERTS

### SATURDAY/12

#### LAW AND THE ENVIRONMENT

UC Davis School of Law, 400 Mark Hall Dr., Davis. 9am — 5pm. This one's a bit far afield, but for enviro law and policy wonks, it could be worth the trip. Sponsors expect the event to attract more than 150 elected officials, community leaders, lawyers and business representatives to talk about innovative approaches to environmental policy and law. Register online. breznic@pcl.org

### THURSDAY/17

#### ROE V. WADE AT 40

New Valencia Hall, 747 Polk. 6:15pm. Women in the U.S. won the right to legalized abortion in 1973, but the fight to safeguard reproductive rights rages on. Women of color have been in the forefront of this battle, keeping the needs of poor and working women on the agenda. Share your thoughts on this bedrock feminist issue at the monthly meeting of Radical Women. Vegetarian buffet, \$7.50. baradicalwomen@earthlink.net; 415-864-1278

### SATURDAY/19

#### GARDENING WITHOUT LEAD

Garden for the Environment, 7th Ave. at Lawton. 10am. Human and childhood exposure to lead is a well-documented and preventable environmental health problem — and even the most well-meaning and careful gardeners in the city can get exposed to contaminated soil. Learn how to reduce the health risks for you and your family from exposure to lead through from urban gardening. \$5. Pre-register at garden-fortheenvironment.org.

## WILL YOU HAVE A BAD HAIR DAY?

Forget global warming, cast aside tsunami suspicions, throw those storm warnings up in the air — and indulge your craving for a weather forecast devoted exclusively to your long, luxurious locks. The Accuweather website, in partnership with Stylecast, offers you a daily Frizz Factor Forecast to advise you on what kind of hair day you'll have. For that all-important job interview or OK Cupid date, will you be a Super Cut or a Vidal Monsoon? Just click the "Hair Day" feature on the Accuweather.com home page.



## THE NEXT CITY COLLEGE BOARD PRES

The progressives maintained control of the City College board in November — but there's a move afoot to give the board presidency to Anita Grier, part of the group that created the problems threatening the school's accreditation. Traditionally, the board has given the presidency to the top vote-getter — in this case, Steve Ngo. But the teacher's union doesn't like Ngo, who wants to put money into reserves instead of preventing layoffs, so the more left-leaning board members are having trouble supporting him. And Grier is getting mentioned as an alternative.

Problem is, Grier is aligned with Natalie Berg and Lawrence Wong — and when that faction was in power, the corruption and mismanagement that nearly wrecked City College was in full swing. And when reformers came in, led by the late Milton Marks, she opposed them. She voted against reforming construction contracts, against Marks' committee reforms, and against cuts in bloated administrator salaries. Besides, the progressives won the election, fair and square, and one of them should run the board. The vote is Thursday/10.



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### ON THE BLOGS

Full coverage on the new Board of Supervisors president: predictions, analysis, where we go from here

Tim Redmond on the district attorney's lousy conviction rates

### NOISE

Get the full King Dude conversation, teased in the Tofu and Whiskey music column this issue. We discuss: his dog Pagan, black metal versus dark Americana and his Actual Pain clothing line

Heads Up: Must See Shows include Kool AD, Kicker, Jerome LOL, Chelsea Wolfe, Push the Feeling's one-year anniversary show, and more

### PIXEL VISION

Preeminent crime scene photographer Weegee gets his day at the Contemporary Jewish Museum

On the Om Front: Our yoga and spirituality column by Karen Macklin

### SEX SF

The local Episcopalian minister who started writing vampire smut? It's true, and Caitlin Donohue has the interview



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# HACKING THE US DEBT

BY JOHNNY VENOM

**OPINION** The so-called Fiscal Cliff has been averted. But the country actually has a much bigger issue — the debt ceiling.

For the uninitiated, the debt ceiling is exactly what it sounds like, an artificial limit imposed by Congress to keep the president from borrowing money. The ceiling was originally passed back in 1917 to prevent the government from excess spending during the First World War. Besides its constitutionality being questionable, it's also useless and dangerous.

The far right goes bananas about the national debt, and points to the ceiling as a way to keep it from growing. But the debt growth in question is simply to pay back bills on products and services that Congress already used. So to impose a ceiling now is not to cut growth, but to default on US creditors.

The Republicans are refusing to raise the debt ceiling unless they get huge cuts in social programs — and if current spending hits the ceiling, the United States would be unable to pay its bills.

But there's a solution, a way President Obama could get around the GOP and its threats altogether. It's a unorthodox — but legal. Call it debt hacking.

Obama could simply direct the Treasury to print a series of platinum coins in denominations of at least \$1 trillion. It's not perfect, and it's not without potential cost — but compared to defaulting on debt or cutting Social Security and Medicare, it's not a bad option.

The president is legally barred from asking the US Mint to print more money — gold coins or paper bills — without the permission of Congress. But under an obscure 1996 law, there's an exception for platinum.

So upon realizing that the

CONTINUES ON PAGE 7 >>

# SENIORITY HOUSING

BY TIM REDMOND  
[tredmond@sfbg.com](mailto:tredmond@sfbg.com)

**EDITOR'S NOTES** Everybody's talking about the new data on the price of housing in San Francisco, which is in part because everybody talks about the price of housing in San Francisco anyway and in part because the numbers are just so alarming. The figures show that the median rent in San Francisco is \$3,100 a month — and while it's hard to know exactly what that means, since some three-bedroom and larger units are in the mix, most San Francisco rentals are smaller, and I'm hearing tell of people paying more than \$2,000 for a studio.

Insane. This hurts everyone, particularly small businesses. The much-reviled payroll tax doesn't really affect the bottom lines of

most businesses, but the cost of housing absolutely does, since it drives up the cost of employing people. High rents are way worse for business than high taxes. I don't get why all the downtown types refuse to see that.

At any rate, I was listening to KQED's Forum this morning, and the guests, including an economist from Trulia, the real-estate analysis outfit, kept talking about the "healthy" housing market. Again: Insane. This housing market is about as unhealthy as any capitalist market anywhere in the country. It's increasing the wealth gap, impoverishing thousands, forcing vast amounts of displacement and making the city less diverse. In what economic universe is that "healthy?"

When I write about this sort of stuff, my beloved trolls all say that's just how markets work and that any form of regulation (say,

rent controls on vacant apartments) just makes things worse. (Not true — see: Berkeley in the 1980s.) But it all raises a fun question, and gives me a chance to make a very immodest proposal that is no more outrageous than the existing situation for people who want to live in San Francisco.

Maybe we should take housing in this city out of the private market entirely, regulate it like a public utility — and assign it by seniority.

Remember the college housing lottery? First year, you got stuck with a small dorm room, just like everyone else. You lived with it, and with the roommates they assigned you; rich student, poor student, we all lived in the same place under the same conditions.

Sophomores had a little more choice, and by senior year you

CONTINUES ON PAGE 7 >>



# EDITORIALS

## HACKING THE US DEBT CONT>>

GOP leaders in Congress will push the republic into default, President Obama could direct the Mint to produce, say, three coins — each with the face value of \$1 trillion. The coins would be deposited into the general treasury account at the Federal Reserve. This would then be converted into credit to buy back and retire enough debt to give Obama, and the country, some breathing space.

In fact, Obama could do something even bolder and create more coins, to go beyond breathing space and pay off almost all the national debt except for that held by Social Security. But that sort of action — the government just printing new money — can, many economists warn, create hyperinflation.

Still, the Federal Reserve magically produced about \$30 trillion to help bail out banks not long ago, and there was little discernible inflation. The government wouldn't actually be creating new money — it



would simply be replacing debt that the country pays interest on with paper (or digital accounting) that it doesn't. And right now, inflation is the least of our national worries; a little inflation might even help homeowners and those with heavy credit-card debt pay off what they owe with cheaper money in the future.

Of course, no government can do this on a regular basis. The US Dollar could lose its reserve status if investors start to fear the potential of future platinum coins appearing. But what are the alternatives? US dollars and US debt are, and will remain, trusted investments. China may not purchase as many bonds in the future, but the money we save on interest payments could be well worth it.

It's a crazy idea, but these are crazy times — and if the GOP continues to threaten to destroy the economy, Obama might want to consider something bold. **SFBG**

*Johnny Venom is an economist and commodities trader.*

## SENIORITY HOUSING CONT>>

could pick the best housing on campus. Nobody complained about unfairness; that's just how the deal worked.

So imagine if everyone who first arrived in San Francisco (or graduated here and entered the job market) had to live in a small SRO or mini-studio. Twitter executive, nonprofit worker, unemployed person — all of us start out with the same housing conditions.

After you've stuck around a while, demonstrating a commitment to the community, you move up — say, after five years you get a one-bedroom apartment, after ten you get a



flat, and after 20 years you get a house of your own. People who start families would get more space, but on the same type of schedule. Everyone pays the same monthly rent for the same size place, and eventually, after time, vests into home equity.

What should cities encourage? Stability, community involvement, respect for elders ... all of those things fit into this plan. People who might otherwise never meet each other would be thrown into living in the same places; high-paid professionals would learn what life was like for working stiffs (and vice versa).

It's an eminently fair way of allocating a scarce resource. Anyone have a better idea? **SFBG**

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## TALES OF POLICE PRIORITIES

On Friday afternoon, November 9th, as I was walking on Howard St. near 3rd, I was physically assaulted twice by a Caucasian man walking with an accomplice, an African American woman. I was punched in the jaw the first time while I was still on the sidewalk; the assailant followed me into the street traffic to punch me in the jaw again. Many people passed by, yet none stopped to help.

I called 911 from the a nearby restaurant. The first San Francisco police officer to arrive ordered me to sit down, and then quickly left. Then two other officers arrived, one of whom told me that he was already on assignment at the Moscone Convention Center. Even though I had an eyewitness, and we both provided the officers with a description of the assailant and his accomplice, and I told the officers that the two were still in the vicinity on Howard St., the police did nothing. One of the cops told me, "I think the guy looks like someone from the Tenderloin."

Compare that to another incident and you get a sense of the city's police priorities.

On Thursday afternoon, December 13, at the Muni island bus stop on Market St. at 5th, I saw two young African American men in handcuffs. They were detained by an SFPD officer, and two Muni fare inspectors. Both African American men were calm, poised, and respectful in their behavior.

One of the handcuffed men had a cell phone in his mouth while the police officer was questioning him. I thought that it was an odd situation, since the officer could have assisted him by removing the cell phone from his mouth. I also thought that the dynamics of the situation seemed degrading and demeaning to this young man.

Within five minutes, several additional SFPD officers arrived on



## % HANC EVICTED — GARDENERS, TOO

About 20 activist gardeners were thrown out of the old Haight Ashbury Neighborhood Council Recycling Center space Jan. 4 when sheriff's deputies and four park rangers surrounded the site and ordered them to leave.

It's the second eviction on the same site this winter, as the recycling center that has been there for more than 30 years was tossed out Dec. 27. In the wake of its closure, about 20 or so renegade gardeners set up a campground with their own urban gardening center in the space — with free seeds, soil, mulch and gardening tools for the community.

The gardeners, wrapped in sleeping bags and inside tents, had a rude awakening around 6am. At least 30 members of the Sheriff's Department, led by Sheriff Ross Mirkarimi, announced that they were trespassing and had

five minutes to leave.

"It was right at sun-up, and I was in my sleeping bag," said Joash Bekele, a 28 year old environmental activist. "We thought they were coming [yesterday], we were up all night — worrying that they'd come."

They didn't have long to gather their gear, and a lot of their tools were left in the now locked HANC site, said Ryan Rising, one of the key organizers of the group. Most importantly, they lost their newly built miniature greenhouse, which they constructed themselves.

The group quickly moved onto the sidewalk beside HANC, on Frederick Street. Along the fence of the old recycling center sits bags of soil and mulch, books on gardening, and a sign that reads "Welcome to the Golden Gate Recology Center."

The now-evicted gardeners answered questions about gardening from passers by, and offered tips on sustainable cooking and gardening to anyone who happens by with a question.

A park ranger at the site, William Ramil, said that the eviction was a peaceful, orderly one. As Ramil described the scene, outside the locked gate to HANC, three cars pulled up, a Lexus, a Saturn, and a Honda Hybrid, all customers looking for the recycling center.

Andrew Herwitz, behind the wheel of the Saturn, was surprised to see HANC closed. "Having places that are community-run are so important," he said.

He said he was heading to the Safeway on Market Street with his recycling now, begrudgingly. **(Joe Fitzgerald)**

the scene, and then several more arrived in an unmarked large black SUV. Nearly all of the police officers were Caucasian. None was African American.

One of the officers unzipped the second detainee's backpack. He calmly said to the officer, "I don't have any weapon in there." I could see that the situation involved a simple Muni fare situation. Yet I saw more than ten SFPD officers responding.

I spoke with two of the passengers waiting at the bus stop to ask them what they had seen. Semetra Hampton and Laversa Frasier told me that they saw the two young males handcuffed, and that these young men never acted in any aggressive manner.

I spoke with the two young African American males, Wayne Price and Jamal Jones. Each received citations, one for paying a youth fare as an adult, the other for misuse of a Clipper card. Hardly serious crimes.

I contacted Officer Michael Andraychak in the Media Relations Unit at SFPD and Paul Rose, spokesperson for San Francisco Municipal Transit Authority to ask why so many officers were involved in such a minor incident.

Rose emailed to tell me that transit fare inspectors saw that the men were using youth passes and asked for identification. When they refused, the fare inspectors contacted police.

Andraychak said a Muni fare inspector tried to detain the suspects, but they refused to comply and ran onto the Muni bus island. The inspectors flagged down a nearby police officer, who radioed his location and told dispatch that he was being summoned by Muni personnel for an undetermined problem. Additional officers

heard this radio transmission and responded to the scene.

He noted that "Fifth Street / Market is on the border of Tenderloin and Southern Districts. Officers from both districts patrol this area and the MTA K9 officers routinely patrol the Market Street Muni Metro Stations and surface transit stops."

I appreciate the efforts by Rose and Andraychak to provide me with the information requested. However, their statements only tell part of the story. Some of their information does not match what I observed, nor what the eyewitnesses told me at the Muni bus stop.

I was there; I counted more than ten SFPD officers who descended on

these two young men. Neither of them had done anything violent to anyone, yet their fare evasion elicited massive response.

On the other hand, there was no diligent effort by SFPD to locate, apprehend, and arrest the assailant who assaulted me on November 9th when he and his accomplice were still in the vicinity of the attack.

Mayor Ed Lee recently proposed a policy permitting police officers to detain and search certain individuals on the street if police deemed it necessary. After vigorous protests from San Franciscans and the Board of Supervisors on the grounds that such a policy would encourage racial profiling, the mayor withdrew the plan.

Still, I have to wonder: Is sending that many officers to handle a simple Muni fare situation involving two young African American males necessary — or is it racial profiling at its extreme? Is this how we as San Franciscans want to see our tax dollars spent — and wasted? **(Anh Lê)**







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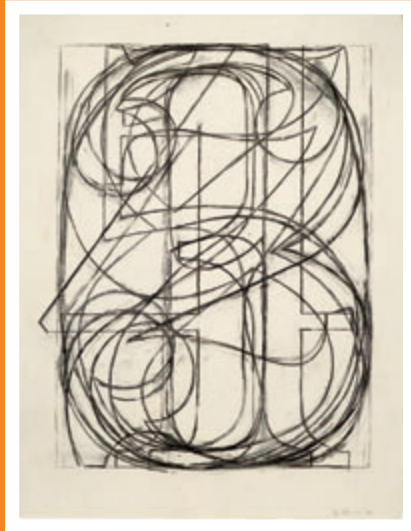
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Left to right: Jasper Johns, *Highway*, 1959; Private collection. *0 through 9*, 1960; Collection of the artist. *Figure 7*, from *Color Numeral Series*, 1969; published by Gemini G.E.L.; The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art. © Jasper Johns/Licensed by VAGA, New York, NY, and © Jasper Johns and Gemini G.E.L./Licensed by VAGA, New York, NY.



# WAR OF THE WATERFRONT

Too many projects and too little planning on San Francisco's most valuable strip of land

BY TIM REDMOND  
tredmond@sfbg.com

**NEWS** There's a blocky, unattractive building near the corner of Howard and Steuart streets, right off the Embarcadero, that's used for the unappealing activity of parking cars. Nobody's paid much attention to it for years, although weekend shoppers at the Ferry Building Farmers Market appreciate the fact that they can park their cars for just \$6 on Saturday and Sunday mornings.

But now a developer has big plans for the 75 Howard Street site — and it's about to become a critical front in a huge battle over the future of San Francisco's waterfront.

Paramount Partners, a New York-based real-estate firm that also owns One Market Plaza, wants to tear down the eight-story garage and replace it with a 350-foot highrise tower that will hold 186 high-end condominiums. The new building would have ground-floor retail and restaurant space and a public plaza.

It would also exceed the current height limit in the area by 150 feet and could be the second luxury housing project along the Embarcadero that defies the city's longtime policy of strictly limiting the height of buildings on the waterfront.

It comes at a time when the Golden State Warriors are seeking permission to build a sports arena on Piers 30 and 32, just a few hundred feet from 75 Howard.

Between the proposed 8 Washington condo project, the arena, and 75 Howard, the skyline and use of the central waterfront could change dramatically in the

next few years. Add to that a \$100 million makeover for Pier 70, the new Exploratorium building on Pier 15, and a new cruise ship terminal at Pier 27 — and there's more development along the Bay than San Francisco has seen in decades.

And much of it is happening without a coherent overall plan.

There's no city planning document that calls for radically upzoning the waterfront for luxury housing. There's nothing that talks about large-scale sports facilities. These projects

are driven by developers, not city planners — and when you put them all together, the cumulative impacts could be profound, and in some cases, alarming.

"There hasn't been a comprehensive vision for the future of the waterfront," Sup. David Chiu told me. "I think we need to take a step back and look at what we really want to do."

Or as Tom Radulovich, director of the advocacy group Livable City, put it, "We need to stop planning the waterfront one project at a time."

\*\*\*

Some of the first big development wars in San Francisco history involved tall buildings on the waterfront. After the Fontana Towers were built in 1965, walling off the end of the Van Ness corridor in a nasty replica of a Miami Beach hotel complex, residents of the northern part of the city began to

rebel. A plan to put a 550-foot US Steel headquarters building on the waterfront galvanized the first anti-highrise campaigns, with dressmaker Alvin Duskin buying newspaper ads that warned, "Don't let them bury your skyline under a wall of tombstones."

Ultimately, the highrise revolt

forced the city to downzone the waterfront area, where most buildings can't exceed 60 or 80 feet. But repeatedly, developers have eyed this valuable turf and tried to get around the rules.

"It's a generational battle," former Sup. Aaron Peskin noted. "Every time the developers think another generation of San Franciscans has forgotten the past, they try to raise the height limit along the Embarcadero."

The 8 Washington project was the latest attempt. Developer Simon Snellgrove wants to build 134 of the most expensive condominiums in San Francisco history on a slice of land owned in part by the Port of San Francisco, not far from the Ferry Building. The tallest of the structures would rise 136 feet, far above the 84-foot zoning limit for the site. Opponents argued that the city has no pressing need for ultra-luxury housing and that the proposal would create a "wall on the waterfront."

Although the supervisors approved it on a 8-3 vote, foes gathered enough signatures to force a ref-

erendum, so the development can't go forward until the voters have a chance to weigh in this coming November.

Meanwhile, the Paramount Group has filed plans for a much taller project at 75 Howard. It's on the edge of downtown, but also along the Embarcadero south of Market, where many of the buildings are only a few stories high.

The project already faces opposition. "The serious concerns I had with 8 Washington are very similar with 75 Howard," Chiu said. But the issues are much larger now that the Warriors have proposed an arena just across the street and a few blocks south.

"Because of the increase in traffic and other issues around the arena, I think 75 Howard has a higher bar to jump," Sup. Jane Kim, who represents South of Market, told me.

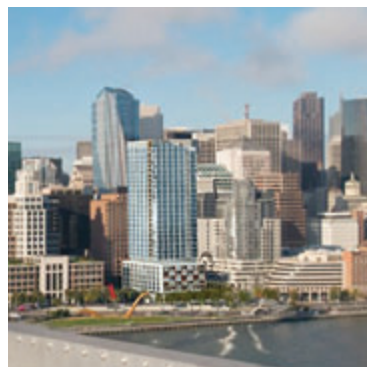
Kim said she's not opposed to the Warriors' proposal and is still open to considering the highrise condos. But she, too, is concerned that all of this development is taking place without a coherent plan.

"It's a good question to be asking," she said. "We want some development along the waterfront, but the question is how much."

Alex Clemens, who runs Barbary Coast Consulting, is representing the developer at 75 Howard. He argues that the current parking garage is neither environmentally appropriate nor the best use of space downtown.

"Paramount Group purchased the garage as part of a larger portfolio in 2007," he told me by email. "Like any other downtown garage, it is very profitable — but Paramount believes an eight-story cube of parking facing

CONTINUES ON PAGE 12 >>



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The response was overwhelmingly positive, even by jaded New York standards. Members embraced these new kinds of classes and began to tell their friends about them who, in turn, told their friends who, in turn told their friends (and so on and so on). Soon, lots of people were coming to experience Crunch's unconventional new take on traditional fitness.

Fast-forward, more than two decades later, Crunch is still a gym that believes in making serious exercise fun by fusing fitness and entertainment and holding true to a philosophy of No Judgments.

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## DO WE NEED MORE LUXURY CONDOS?

There's no shortage of high-end housing in San Francisco. If you can afford to pay \$6,000 a month for your rent or mortgage, you're going to find a nice place to live.

But the Dec. 12 preliminary environmental study on the "market-rate" (read: \$1 million and up for waterfront views) project never addresses the question of what value this type of housing would bring to the city. Instead, it talks about projections from the Association of Bay Area Governments, which says that San Francisco

will grow by 52,000 households by 2030.

So a project that's creating fewer than 200 housing units, and creating a net of 77 jobs, isn't big enough to be a factor in the future of either jobs or housing.

But in the process, the study makes a remarkable statement, one that underlines everything wrong with city planning policy. Buried on page 48 of a 151-page preliminary study is the following: "In addition, the demand for housing by the net increase in number of employees would be more than offset by the dwelling units that would be constructed on site under the proposed project or its variants."

That sounds like bureaucratise, and it is, so allow me to translate: The project will create

186 housing units and 77 jobs. More housing than jobs; what's there to worry about?

Well: The 77 employees at 75 Howard will work in the restaurants and stores, or in the garage under the building, or in maintenance. Not one of them will make even remotely enough money to afford to buy one of the condo units in the building.

So the project — like so much of the development that happens in San Francisco — will create jobs for people who can't afford to live here, and housing for people who don't currently work here. That imbalance is utterly unsustainable, spells disaster for the future of the city — and is pretty much hard-wired into current planning and housing policy. **(Tim Redmond)**



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## NEWS

PLANS FOR THE EXPLORATORIUM (TOP)  
AND 8 WASHINGTON COURTESY RENDERINGS

CONT>>

the Embarcadero is not the best use of this incredible location."

He added: "We believe removing eight above-ground layers of parked cars from the site, reducing traffic congestion, enlivening street life, and improving the pedestrian corridor are all benefits to the community that fit well with the city's overall goals. (Of course, these are in addition to the myriad fees and tax revenues associated with the project.)"

But that, of course, assumes that the city wants, and needs, more luxury condominiums (see sidebar)

\*\*\*

Among the biggest problems of this rush of waterfront development is the lack of public transit. The 75

Howard project is fairly close to the Embarcadero BART station, but when you take into account the Exploratorium, the arena, and Pier 70 — where a popular renovation project is slated to create new office, retail, and restaurant space — the potential for transit overload is serious.

The waterfront at this point is served primarily by Muni's F line — which, Radulovich points out, "is crowded, expensive, low-capacity, and not [Americans with Disabilities Act]-compliant."

The T line brings in passengers from the southeast but, Radulovich said, "if you think we can serve all this new development with the existing transit, it's not going to happen."

Then there are the cars. The Embarcadero is practically a highway, and all the auto traffic makes it unsafe for bicycles. The Warriors arena will have to involve some parking (if nothing else, it will need a few hundred spaces for players, staff, and executives — and it's highly unlikely people who buy million-dollar luxury boxes are going to take transit to the arena, so there will have to be parking for them, too. That's hundreds of spaces and new cars — assuming not a single fan drives.

The 75 Howard project will eliminate parking spaces, but not vehicle traffic — there will still be

close to 200 parking spaces.

And all of this is happening at the foot of the Bay Bridge, the constantly clogged artery to the East Bay. "Oh, and there's a new community of 20,000 people planned right in the center of the bridge, on Treasure Island," Peskin pointed out.

Is it possible to handle all of the people coming and going to the waterfront (particularly on days where there's also a Giants game a few hundred yards south) entirely with mass transit?

Maybe — "that's the kind of problem we'd like to have to solve," Radulovich said. Of course, the developers would have to kick in major resources to fund transit — "and," he said, "we don't even know what the bill would be, and we don't

have the political will to stick it to the developers."

But a transit-only option for the waterfront is not going to happen — at the very least, thousands of Warriors fans are going to drive.

The overall problem here

is that nobody has asked the hard questions: What do we want to do with San Francisco's waterfront? The Port, which owns much of the land, is in a terrible bind — the City Charter defines the Port as an enterprise department, which has to pay for itself with revenue from its operations, which made sense when it was a working seaport.

But now the only assets are real estate — and developing that land, for good or for ill, seems the only way to address hundreds of millions of dollars in deferred maintenance and operating costs on the waterfront's crumbling piers.

And the City Planning Department, which oversees the land on the other side of the Embarcadero, is utterly driven by the desires of developers, who routinely get exemptions from the existing zoning. "There is no rule of law in the planning environment we live in," Radulovich said.

So the result is a series of projects, each considered on its own, that together threaten to turn this priceless civic asset into a wall of concrete. **SFBG**





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1/24  
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FRISELL, JOSHUA REDMAN,  
SFJAZZ COLLECTIVE, REGINA  
CARTER, MARY STALLINGS, JASON  
MORAN, MIGUEL ZENÓN & MORE**

FRI  
1/25  
7:30

**SPOTLIGHT:  
RESIDENT ARTISTIC  
DIRECTORS**  
REGINA CARTER, MIGUEL ZENÓN,  
JOHN SANTOS; W/ MCCOY TYNER,  
SFJAZZ COLLECTIVE, MARY  
STALLINGS, JOSHUA REDMAN

SAT  
1/26  
7:30

**SPOTLIGHT:  
SFJAZZ COLLECTIVE**  
MIGUEL ZENÓN, AVISHAI COHEN,  
ROBIN EUBANKS, STEFON HARRIS,  
EDWARD SIMON, MATT PENMAN,  
DAVID SANCHEZ, JEFF BALLARD,  
ERIC HARLAND W/ MCCOY TYNER,  
BOBBY HUTCHERSON, JOSHUA  
REDMAN, ERIC HARLAND & MORE

SUN  
1/27  
7:30

**SPOTLIGHT:  
BOBBY HUTCHERSON**  
SAVION GLOVER, MCCOY TYNER,  
SFJAZZ COLLECTIVE, MARY  
STALLINGS, JASON MORAN, JOHN  
SANTOS, JOSHUA REDMAN & MORE

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1/31  
7:30

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FRI  
2/1

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KIM NALLEY, JAMIE DAVIS,  
MARCUS SHELBY QUARTET**

SAT  
2/2  
7:30

**REBECA MAULEÓN &  
AFRO KUBAN FUSION;  
V-NOTE ENSEMBLE**

SUN  
2/3  
7:30

**LAVAY SMITH & HER RED HOT  
SKILLET LICKERS;  
HOT CLUB OF SF**

## DAVE HOLLAND RESIDENCY

THU  
2/7  
7:30

DAVE HOLLAND, SOLO

FRI  
2/8  
7:30

KENNY BARRON AND  
DAVE HOLLAND, DUO

SAT  
2/9  
7:30

QUINTET W/ HOLLAND, MARK  
TURNER, ROBIN EUBANKS,  
STEVE NELSON, NATE SMITH

SUN  
2/10  
7:30

PRISM W/ HOLLAND,  
KEVIN EUBANKS, CRAIG  
TABORN, ERIC HARLAND

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THU-SUN  
2/21-24  
7:30

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AFRO-CUBAN ALL STARS

## VOICE

THU, FRI  
2/28-3/1  
7:30

ANA MOURA

SAT  
3/2  
7:30

MEKLIT HADERO

SUN  
3/3  
7:30

PATRICIA BARBER

## ZAKIR HUSSAIN RESIDENCY

THU  
3/7  
7:30

ZAKIR HUSSAIN, STEVE SMITH,  
GIOVANNI HIDALGO, ERIC  
HARLAND

FRI  
3/8  
7:30

ZAKIR HUSSAIN, RAKESH  
CHAURASIA, NILADRI KUMAR,  
GANESH

SAT  
3/9

SOLD OUT

ZAKIR HUSSAIN, BÉLA FLECK,  
EDGAR MEYER

SUN  
3/10  
7:30

JOSHUA REDMAN AND  
ZAKIR HUSSAIN DUO

## MARIZA 3/14-17

### JOHN SANTOS RESIDENCY

PÁVEL URKIZA & RICARDO PONS 3/21

PAPO VAZQUEZ 3/22

FILOSOFÍA CARIBEÑA II 3/23

OMAR SOSA, KENNY ENDO,  
ABHIJIT BANERJEE & SANTOS 3/24

SFJAZZ COLLECTIVE 3/28-31

HIROMI 4/4-7

### WIEMER GERMANY

UTE LEMPER 4/11

MAX RAABE 4/12-13

FRITZ LANG'S METROPOLIS W/  
CLUB FOOT ORCHESTRA 4/14

BILL FRISELL RESIDENCY 4/18-21

BRAD MEHLDAU RESIDENCY  
4/25-28

JASON MORAN RESIDENCY 5/2-5

REGINA CARTER RESIDENCY  
5/10-12

BÉLA FLECK, SOLO 5/16-19

TONY BENNETT 5/23

DIANNE REEVES 5/24-26

MIGUEL ZENÓN RESIDENCY  
5/30-6/2



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## NEWS

LONDON BREED, LEFT, AND NORMAN YEE CELEBRATE ON ELECTION NIGHT. SF NEWSPAPER CO. PHOTOS BY MIKE KOOZMIN



## DISAPPEARING POLES

..... New supervisors Breed and Yee help create .....  
..... a less predictable board .....

BY STEVEN T. JONES  
[steve@sfbg.com](mailto:steve@sfbg.com)

**NEWS** Political dynamics on the Board of Supervisors moved into uncertain new territory this week with the inauguration of two new members -- London Breed and Norman Yee -- who break the mold in representing districts that have long been predictable embodiments of opposite ideological poles.

Breed and Yee are both native San Franciscans with deep roots in their respective districts, which they tapped to win hotly contested races against challengers who seemed more closely aligned with the progressive politics of Dist. 5 and the fiscally conservative bent of Dist. 7. Both tell the Guardian that they represent a new approach to politics that is less about ideology and more about compromise and representing the varied concerns of their diverse constituencies.

"I don't see everything as a compromise, but I want to be sure we find compromises where we can and don't let personalities get in the way," said Yee, whose background working in education and facilitating deals as a school board member belies District 7's history of being represented by firebrand opponents of the progressive movement.

Some of the strongest champions of the pro-tenant, anti-corporate progressive agenda have come from the Haight and Dist. 5, a role that Breed has no intention of playing. "When you talk about the progressives of San Francisco, I don't know that I fit in that category," Breed told us. "I'm a consensus builder. I want to get along with people to get what I want."

Yet what Breed says she wants are housing policies that protect renters and prevent the exodus of African-Americans, and development standards that preserve the traditional character of neighborhoods against corporate homogenization. "I don't see the difference between my causes and progressive causes," she said, claiming a strong independence from some of the monied interests that supported her campaign.

We spoke a few days before the Jan. 8 vote for board president (which was scheduled after Guardian press time, and which you can read about at the [SFBG.com Politics](http://SFBG.com/Politics) blog). Neither Yee nor Breed would tip their hands about who they planned to support -- the first potential indication of their willingness to buck their districts' ideological leanings.

Breed had raised some progressive eyebrows by telling the Guardian and others that she admired moderate Sup. Scott Wiener and would support him for president, but she had backtracked on that by the time we spoke on Jan. 5, telling us, "I'm going into this with an open mind."

"I'm waiting on my colleagues to decide who has the most votes," Breed said, offering a candid take on valuing compromise over conflict. "I really would like to see us walk into this all together."

Yee had similar comments. "They're all competent people and can be leaders, it just depends on where they want to lead us," he said. "I value people who can work with anyone and see themselves as facilitators more than as dictators."

Both Breed and Yee come from humble roots that they say give

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# NEWS

them a good understanding of the needs of the city's have-nots. Breed was raised in the public housing projects of the Western Addition, an experience that makes her want to solve the current dysfunction in the San Francisco Housing Authority.

"I can't tell you what needs to be done, but I can tell you something is wrong," Breed told us. "My goal is to get to the bottom of it and be extremely aggressive about it."

Yee grew up in Chinatown, his father an immigrant who worked as a janitor, his mother a garment worker. They later lived in the Sunset and the Richmond, and Yee moved into his district's Westwood Park neighborhood 26 years ago.

When Yee was eight years old, the family saved enough money to open a grocery store at 15<sup>th</sup> and Noe, and he said that he basically ran the store in his teen years while his father continued working another job.

That was where Yee developed his deep appreciation for the role that small, neighborhood-serving businesses play in San Francisco. In an era before credit cards, he would offer credit lines to local customers struggling to make ends meet; that experience showed him how stores like his family's were essential parts of the city's social and economic fabric.

"That's why I value small businesses," Yee said, calling that his top focus as a supervisor. "They're going to have a bigger voice now."

Yee draws a clear distinction between the interests of small business and that of the larger corporations that dominate the powerful San Francisco Chamber of Commerce. Asked where he might have placed on the Chamber's recent scorecard ranking supervisors' votes — where Yee's predecessor, Sean Elsbernd, got the highest marks — Yee said, "Probably not on their A list. They are just one entity in San Francisco and I'm not going to be judged just by them."

At 63 years old, Yee is by far the oldest member of the youngest Board of Supervisors in recent memory, while Breed, at 38, is closer to the current average. Yee hopes his age and experience will help him forge compromises among all the supervisors.

"People draw their lines, but I try to listen to people and see where their lines area," Yee said. "It's a balancing act, but at the same time, there's things I've been working on all my life, like education and safety net issues, and this district does care about those things. At the same time, they care about their homes. Are these issues in conflict? I don't think they have to be." **SFBG**

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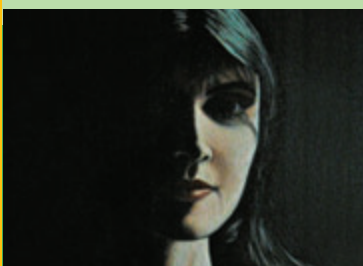
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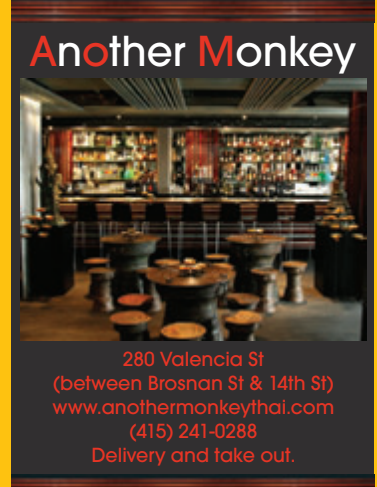
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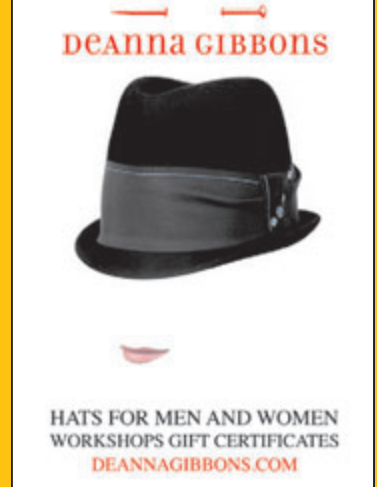
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# CAREERS & EDUCATION

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## HOW TO BUY FOLLOWERS AND INFLUENCE PEOPLE

Adventures in being fake popular on Twitter

BY CAITLIN DONOHUE

caitlin@sfbg.com

**CAREERS AND ED** I bought my friends. For 2,500 of them, I paid \$26 — and you can do it too.

It bore reflection one day last month: Why does New York journalist-party disaster Cat Marnell have 20,000 more Twitter followers than me? Her quote about quitting her xoJane editorship to do angel dust was gold, but still.

In a world where relevancy is determined by your profile stats, I'm not alone in this, surely. No matter how much time some of us spend hashtagging, cross-linking, shouting-out, one never has as much social networking impact as one would like. Twitter baffles me sometime.

Thankfully, we live in a world where these perceived inadequacies can be dispersed with the click of a mouse.

Welcome to the business of paying for Internet followers. Spend five seconds on a quick Google search (try "buy Twitter followers," for example) and like Jezebel posts on insensitive media

trends, they will appear: firms that contract with overseas programmers who spend their days creating fake online profiles, or bots, that can be summoned to announce their proclivities for anyone willing to brave this ethical gray space. Fake Internet celebrity, if that's not too redundant a term.

These fakes are the cheapest thing you can buy in this world. My mouse hovered over the button on a site called Intertwitter: was I really about to buy 2,500 for \$26? Hell yes — wisdom of handing over one's credit card information to a person who creates fake Internet profiles be damned.

It would take three to five business days, said the site, for my newfound flocks to assemble. Biding time until relevance, I reached out to several of the sites, hoping that they'd share a little with me about the business of fake friends. Somewhat to my surprise, most were polite and forthcoming about their mission.

The vice president of my benevolent

friend-finder Intertwitter, Armani Prescott, assured me that the business of fake friends attracts all kinds of Internet entities, "from oil sheiks in Dubai to small mom-and-pop operations in West Virginia," he wrote me in an email. "Celebrities, politicians, professional athletes, start up companies, and just average, ordinary people" use his services. It has to do with search engine optimization, he said, but also just with creating confidence in whomever's browsing your profile.

And, real talk: "People use our services for all kinds of reasons including brand impact," Prescott told me. "But also just because they want to have more [followers] than their friends."

### ROMNEY'S FOLLOWERS

Over the course of 24 hours on July 21 of last year, perpetually robot-faced presidential candidate Mitt Romney picked up almost 117,000 Twitter followers. The campaign's sole tweet from that day was a link to a contest whose winner would

join Mittens for a day on the road to the White House — hardly a revolutionary breakthrough for a social media campaign whose last follower increase of that size had taken roughly a month to accrue.

Of course, the uptick was fake. Romney's campaign denied buying the fake followers, but in a world where we judge popularity based on those little numbers by our Internet handles, the incident could be a sign of the darker side of buying Internet popularity. President Obama's rockstar Twitter account (which to date has 25.5 million adherents, as compared to the now-defunct Romney account's paltry 1.6 million) could have an even higher percentage of bot followers, some researchers have found.

When digital marketers Advocate Media ran a check on our national elected representatives, it found that members of US Congress had an average of 38 percent fake followers. Senators had an average of 42 percent fake and inactive accounts following them. When social media analysts PeekYou examined the honorable Newt Gingrich's Twitter account during his failed presidential campaign, it uncovered that no less than 92 percent of his followers were figment.

Although as Zach Moffat, the Romney campaign's digital director, pointed out while denying claims he had bought bots, if Twitter followers were everything, we'd have been looking at a President Lady Gaga or Justin Bieber presidential win in 2012. To be fair, Gaga and Beebs never asked us to vote for them, so his logic is slightly off.

### WHY BOT?

The major fallacy in all this, of course, is that these followers are not real people. Regardless of how witty my live tweeting of my Texan family members' peccadillos over the holidays would turn out, the bots would never retweet me. Romney and Obama bots did not turn out for their rallies or cast ballots. Sure, they make your profile page look nice, but do fake followers really lead to more real-life influence?

"I can say that from my experience, that is 100 percent correct," wrote the CEO of FanMeNow.com, who identified himself as A. Delgado. FanMeNow, Delgado told me, is Brooklyn-based and employs three full-time workers and five independent IT contractors. "I have seen first hand, and also received testimonials from clients, that right after their boost, they began receiving many real followers. The only correlation I can make is their new social presence being the cause for this drastic change."

"I do know that when I'm look-



ing for a song on YouTube and there are several videos with the song title in it, I pick the one with the most views," wrote Prescott in response to the same question. "I'm assuming the majority of people out there do the same — or maybe I'm just an odd ball?"

Not everyone agrees. Jeremy Scott created video marketing firm Viral Orchard, which employs all sorts of techniques to grow the popularity of online brands among meat puppet Internet users. Scott advises clients away from buying fake views and followers.

"The savvy brands know there's long-term value in more than just a simple view," he explained. "The engaged viewer shares the content, discusses it, and comes back for more. Bought views don't translate into comments, likes, or shares the way real views do. And at the end of the day, if all you can really say about your video is that it had a lot of views and not much else, then I don't see a lot of value in that."

Scott insists that the fake followers are only good for the initial boost that your profile gets — to his way of thinking, you're better off just buying a sponsored ad slot on social networking sites, which can target your content towards viewers who are picking up what you're putting down, as it were.

Plus, there's the potential for discovery when you buy fake followers. Run a Twitter handle through StatusPeople's search engine (fakers.statuspeople.com) and you'll see in seconds that 85 percent of my flock hails from bot land.

Awareness about faking it on the 'Net is growing. At the end of last month, YouTube removed more than 2 billion views from major label recording artists. Will.i.am, Nicki Minaj, Beyonce, Chris Brown, Avril Lavigne, and Michael Jackson's page were all docked. Websites like Business Insider have published lists of the top business fakers that include



Google (47 percent fake), YouTube (33 percent), Twitter (47 percent), and Twitter Español (61 percent.)

Of course, not all bots are bought bots. Ever received a freaky link from one of your followers on Twitter? Some bots are meant for virus transmission, and latch onto popular accounts to increase their perceived legitimacy.

### MY RACIST BOT

The bots came sooner than I anticipated. Though Intertwitter had predicted I would see my 2,500 new friends join the party within three to five days, most came overnight. In fact, I saw even more than the promised amount drop in. Maybe spam attracts spam.

Because every writer needs to know her audience, I investigated my bots. @CandraObrien, with her profile photo featuring a shock of

bleached blond and deep blue hair, looked like someone who might follow me in real life. I clicked to her feed and the first tweet to greet my eyes was awfully, unnecessarily racist. A nursery rhyme with slurs plugged in. *The n-word?* Oh Candra, why?

It was a moment of panic. Would I be judged by my racist bots? Why the hell would the overseas programmers that my fake follower hawkers had described write racist tweets for

my shadow minions?

But generally, bot feeds were comprised of sweet, generic affirmations ("Move on past your divorce & plan for the future, as that's where u are going to spend the rest of your life & it is so bright it glimmers."), crude outbursts ("I Wanna Fuck Those Huge Melons !!!!!"), and marked by a mix of languages unlikely to occur in any one person's nomenclature (@BenitaSheppard3 supplied us with all these gems — her feed also includes tweets in Portuguese and multiple Asian languages.)

Someday I will write slam poetry created from the tweets of my bots. My fake follower experts told me these profiles would stick by my side for a year. I hope they stay for ever. Besides the racist one. (Candra, get help.)

Though I knew it was the utmost in superficiality, suddenly having 3,000 Twitter followers felt

like an Internet boob job. I was getting more real-life followers than usual, too: an aspiring NASCAR driver, activist group ACT UP, a Philadelphia journalist I'd looked up to for years, porn professionals, weed smoker networks, an organic restaurant in Seattle, an apocalypse-inspired visual artist, an SF vogue dancer, and a Ukrainian foodie.

I realized that my entirely questionable social networking gambit had paid off while bonding with a

colleague over drinks. "I just wanted to tell you that your writing has been going so well!" she enthused into our third beers and mutual writerly appreciation. "I was just reading over your most recent articles, they're amazing. And you're doing so well on Twitter — 3,000 followers!"

She dissolved in embarrassment when I confessed my scheme, insisting that the number hadn't overly influenced her compliment. In fact, after a round of direct messages

to my new real followers, not a one would admit that my pixelated new breasts had been what had impressed them sufficiently to hit that "follow" button, per se.

Although: "yes — it's assumed if you have lots of followers you have an entertaining/funny/ culturally relative twitter and I should prob



CONTINUES ON PAGE 18 >>



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## CAREERS & ED

CONT>>

follow you," Desiree Hersey, an SF club promoter/X-rated crafter extraordinaire told me.

"In general I am more likely to follow someone on Twitter who I don't know if they have a lot of followers. But it's not just the number of followers, but the spread between the number of 'follows' and 'followers,'" explained Philly's hell-raising investigative journalist Daniel Denvir.

**"SUDDENLY HAVING 3,000 TWITTER FOLLOWERS FELT LIKE AN INTERNET BOOB JOB."**

### BUT IS IT RIGHT?

Did Romney's bot army get him closer to the White House? Was my Intertwitter boob job a breach of Internet morality? I put the question of ethics to the fake follower professionals.

"Is it ethical to recall all of the gold and silver in the world's currency and hand out worthless paper in its place?" wrote Prescott in a somewhat distractionary paragraph that left me with rather more questions than less. "Is it ethical to allow collateral damage in war, in the form of woman and children? Is it ethical to take the citizens' guns and leave them defenseless against a tyrannical government? Bottom line, ethical'ness' is different for everyone in regards to their perspective on the matter."

Delgado stuck closer to the point, inasmuch as celebrities are always the point.

"I believe it is ethical only because Celebrities [all capitalization Delgado's own] have been doing this for years. Way before companies like ours started offering these services, it was exclusively only offered to Top Notch Celebs. It isn't hard to see that it would be very difficult for someone to compete in an industry where only the Elite were allowed to use these services. I am helping to close the barrier."

I liked Delgado's egalitarian thinking. Hell, if I was willing to spend another \$1,500 on bot love, I could be the next Mitt Romney. **SFBG**



# CAREERS & EDUCATION

BY MARKE B. AND CAITLIN DONOHUE

## ONGOING

### ROCKIN' KIDS SINGALONG

Licensed clinical social worker and former punk rock singer-guitarist Stephanie Pepitone leads this musical play group for kids of all ages. Stephanie “leads families in about an hour’s worth of singing, dancing, music-making, and fun/chaos” with original tunes and familiar favorites.

Fridays, 10:30-11:30am, \$10 per family. La Pena Cultural Center, 3105 Shattuck, Berk. [www.lapena.org](http://www.lapena.org)

## JAN 12

### HAITIAN FOLKLORIC DANCE

Live drumming accompanies instructor Portsha Jefferson’s class for all levels, which promises that “you will experience the meditative Yanvalou, the fiery rhythms of Petwo, the playful and celebratory dances of Banda and Rara. Expect a high energy class in celebration of a rich, spiritual tradition. Bring a long, flowy skirt if you have one.”

1:30-3pm, \$13. Dance Mission Theater, 3316 24th St., SF. [www.dancemission.com](http://www.dancemission.com)

## JAN 16

### FEEDING YOUR SOUL: MINDFUL COOKING AND EATING IN THE NEW YEAR

Let the onslaught of New Year’s resolution-keeping commence. Kick off the year with an intro to mindful eating, and get away from psychologically compulsive, physically harming habits when it comes to nourishing yourself. Life coach Carley Hauck and chef Greg Lutes (known for his uni crème brûlée!) team up deliver a lecture and cooking demo — aimed at helping you recognize wasteful food behaviors and reinvigorate your love for creating and enjoying healthful dishes.

\$25 18 Reasons members, \$35 others. 18 Reasons, 3674 18th St., SF. [www.18reasons.org](http://www.18reasons.org)

## JAN 17

### UNDERSTANDING CHINESE MEDICINE

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Thursdays, 6pm-8pm, \$120. Pioneer Square and Shuji Goto Library, 555 De Haro, SF. [www.actcm.edu](http://www.actcm.edu)

## JAN 19

### NEW YEAR, NEW POEMS: CELEBRATE YOUR MUSE!

“In our day together we’ll read and talk about an array of accessible, provocative poems by fine writers including current poet laureates Kathleen Flenniken, Juan Felipe Herrera, and Natasha Trethewey, and we’ll do some whimsical, illuminating writing exercises to bypass our inner critics and experiment with themes and tones, phrases and rhythms. We’ll listen closely and encouragingly to each other’s voices. By the end of the day we’ll have shaped a handful of budding poems and sharpened our vision for future writing projects,” says Writing Salon teacher Kathleen McClung.

10am-4pm, \$95 Writing Salon members, \$110 others. Writing Salon, 720 York, SF. [www.writingsalons.com](http://www.writingsalons.com)

## JAN 19

### KONGOLESE CONTEMPORARY DANCE

Extremely charismatic instructor Byb Chanel Bibene revisits his Congolese roots, in which contemporary and traditional movements intertwined to produce a unique, exhilarating style. No experience in dance is necessary for this warm, fun, and inviting workshop.

10am-noon, \$12-15 sliding scale. Also Jan. 20. Counterpulse, 1310 Mission, SF. [www.counterpulse.org](http://www.counterpulse.org)

## JAN 25

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## JAN 27

### BAGEL MAKING WORKSHOP

Hole yes! You’ll never need com-

plain about the state of West Coast bagelry again when the good folks of Sour Flour workshops lead you through the basics. You’ll begin by mixing flour, starter, salt, and water and then learning to develop the glutens through various techniques. Finally you’ll find out about boiling and baking techniques. Bring a plate to roll your creation home.

12:30-2:30pm, \$80. La Victoria Bakery, 2937 24th St., SF. [www.sourflour.org/workshops](http://www.sourflour.org/workshops)

## FEB 2

### INTRODUCTION TO COPTIC BOOKBINDING

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10am-4pm, \$95 TechShop members, \$110 others. TechShop, 926 Howard, SF. [www.techshop.ws](http://www.techshop.ws)

## FEB 5

### BASIC MYSTERIES

Revered Beat poet, former New College professor, and Guardian GOLDIE Lifetime Achievement Award-winner David Meltzer takes us on a uniquely persona tour of poetry and poetics, exploring “the roots of poetry, the invention and mythology of writing systems, divination, Kabbalah, and the page.” The four-week course (Tuesdays through February) will cover a lot of transcendent ground.

7:00-9:30pm, \$200. Mythos, 930 Dwight Way #10, Berk. Contact [julmind@mtashland.net](mailto:julmind@mtashland.net) for more info.

## FEB 8

### CAREER TOOLBOX WITH SUZANNE VEGA

The acclaimed neo-folk singer introduces us to her concept of

the “career toolbox,” which “contains a unique mix of creative, strategic and marketing skills that helped her in the early stages of her career.” Honest self-reflection and an understanding of necessary skills to survive a competitive marketplace are key. Plus, hello, Suzanne Vega.

11am-2pm, \$52 CIIS members, \$65 others. California Institute of Integral Studies, 1453 Mission, SF. [www.ciis.edu](http://www.ciis.edu)

## FEB 19

### WILD OAKLAND: NATURE PHOTOGRAPHY BASICS AT LAKE MERRITT

Amid its passel of no-cost classes, including weekly courses on Eskrima, the Filipino combat system and herbal medicine, the East Bay Free Skool offers great one-off tutorials. Nature group Wild Oakland hosts a few of these that entail happy tromps about Lake Merritt. Today’s is a wildlife photography class taught by Damon Tighe, whose freelance shots appear in Bay Nature and other publications.

Noon, free. Meet in front of Rotary Nature Center, 600 Bellevue, Oakl. [eastbayfreeskool.wikia.com](http://eastbayfreeskool.wikia.com)

## MARCH 17

### INTRODUCTION TO NEON

Surely there are few among us who could not use a custom-made neon sign. Perhaps you would like it to be clear that you are open for business. Maybe your roommate could use a permanent reminder that *please Buddha Christ our savior we don’t leave our coffee mugs on the dining room table* (ahem.) At any rate, this is one of this West Oakland metal mecca’s entry-level courses — check its online course schedule for more offerings in blacksmithing, welding, jewelry, glass, and more.

Sundays through 10am-6pm, \$400. The Crucible, 1260 Seventh St., Oakl. [www.thecrucible.org](http://www.thecrucible.org) **SFBG**

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## CAREERS & EDUCATION

# Write it out

Classes to get you started in the growing field of publishing

BY JANIS COOKE NEWMAN

[culture@sfbg.com](mailto:culture@sfbg.com)

**CAREERS AND ED** If your New Year's resolutions include finally finishing that post-apocalyptic S&M fantasy novel, or maybe just starting the memoir about your childhood as the illegitimate offspring of a '70s soap opera star, you're in the right place — and time. Here in the Bay Area, you can't throw a copy of Robert McKee's literary how-to "Story" without hitting a writing teacher — and January is when most writing classes ramp up. The trick is choosing the right one.

Best to begin with these 3 steps:

#### **DECIDE EXACTLY WHAT KIND OF CLASS YOU WANT**

Are you looking for a lot of lecture on writing craft, or would you rather spend more time workshoping your writing? Do you want to be assigned reading homework, or would you prefer writing exercises? All this information should be in the class description, and if it isn't, email the teacher and ask. You're allowed, you're a grown-up now.

#### **ASSESS YOUR MOTIVATION LEVEL**

About mid-February it'll be a cold, rainy night and that TiVoed episode of Downton Abbey and some takeout Indian food will seem more appealing than the experimental fiction course you signed up for. Decide now if you're better committing to an after-noon class or a weekend workshop. Or if you should sign up with a friend so you'll have somebody to shame you going.

#### **VET THE INSTRUCTOR**

Reading the teacher's bio is as important as reading the course description. If you're taking a class in novel-writing, you might want to know if your instructor has actually published (and not self-published) a novel — and if it was in the last couple of decades. This is useful information to have when you're asking about real-world topics, such as getting an agent or dealing with publishers.

Of course, being published doesn't necessarily make someone a good teacher. Writing is a profession that attracts people who like to lock themselves up in rooms with imaginary characters. Always check out the Yelp reviews for any place you're thinking of taking a class. You'll find plenty of individual teacher comments, pro and con.

\*\*\*\*\*

While there are other options, here is my personal list of the best places to take writing classes in the Bay Area:

#### **THE WRITING SALON**

Started in 1999 by a former newspaper editor, the Writing Salon ([www.writingsalons.com](http://www.writingsalons.com)) now has two locations, one in Potrero Hill and another in Berkeley. The Writing Salon offers intimate classes, four times a year in all genres (fiction, poetry, playwriting, even erotica) that are real crowd-pleasers. The Writing Salon won the SFBG Best of the Bay Readers' Poll in Adult Education in 2011 and 2012.

#### **THE SAN FRANCISCO WRITERS' GROTTO**

The Grotto began offering classes in 2008, and has seen their program grow to more than 15 classes per week. Begun in 1994 by Po Bronson, Ethan Canin, and Ethan Watters, the San Francisco Writers' Grotto ([www.sfgrotto.org](http://www.sfgrotto.org)) is a collective of working writers who share office space South of Market, where classes are held. Grotto classes are taught by Grotto members, as well as visiting colleagues, such as their agents, editors, and author friends. Grotto classes have perhaps the most stringent criteria for their teachers. No instructor can teach a Grotto class in a genre he or she is not published in. The

Grotto has recently partnered with Litquake to sponsor the Bay Area's first juried writers conference, Lit Camp, to be held this April.

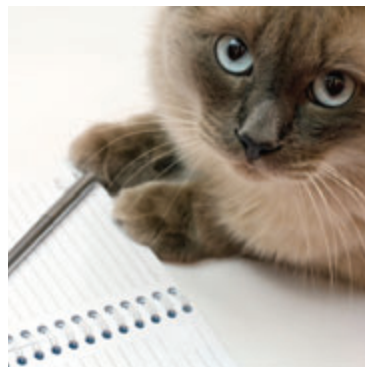
#### **BOOK PASSAGE**

Easily the best independent bookstore in the country, Book Passage ([www.bookpassage.com](http://www.bookpassage.com)) in Corte Madera is also an excellent place to take a writing class. Often authors on their way through town on book tour will teach here. Book Passage is justifiably famous for its three big conferences — Children's Writers and Illustrators, Mystery Writers, and Travel Writers and Photographers — which take place in the spring and summer. Elaine Petrocelli, the brains behind Book Passage, packs these conferences with agents and editors, and then sends them out to mingle with the students. More than one local writer has had his or her career made at a Book Passage conference.

#### **GOING ALL IN — GRADUATE SCHOOL**

If attending these writing classes has you thinking about taking your skill set to the next level, you don't have to leave town. San Francisco State has one of the best, and for California residents, one of the least expensive Creative Writing graduate programs. It's not easy to get into, but the upside is that once you're in, reading your fellow students' work is a pleasure. SF State ([creativewriting.sfsu.edu](http://creativewriting.sfsu.edu)) offers an MA and an MFA program, and you can go part time.

Another good, although pricier, choice is California College of the Arts, which offers a two-year MFA program at its SF campus ([www.cca.edu/academics/graduate/writing](http://www.cca.edu/academics/graduate/writing)). **SFBG**







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\*Class available only in San Francisco

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## CAREERS & EDUCATION

FROM TOP: ENDGAMES IMPROV,  
NATHANIEL JUSTINIANO, AND DUELING ARTS

# THE SHAPE OF STAGE TO COME

..... Theater companies offer trainings to keep actors and audience on their toes .....

BY NICOLE GLUCKSTERN  
[culture@sfbg.com](mailto:culture@sfbg.com)

**CAREERS AND ED** Like most skills, acting can be honed and refined, and the number of disciplines and techniques an actor could familiarize themselves with are practically infinite. Fortunately for the professional and amateur actor alike, there's a number of theater companies who offer the same actor trainings to the public that they utilize in the creation of their own work.

Ranging from techniques such as Suzuki Method or Viewpoints, skill sets such as improv or stage combat, or theatrical forms such as Bouffon or Kyogen, these classes help keep working actors in artistic shape, and offer a way for even rank beginners to acquire translatable performance skills. And since unlike acting schools or conservatories, there's rarely an audition process or prerequisite for attendance, they're accessible to a fairly broad demographic.

Ensemble theater-making is East Bay company **Ragged Wing's** focus, and therefore also the focus of the trainings it offers to the public. Utilizing techniques such as Viewpoints, mask performance, puppetry, music, and myth-based story creation, Ragged Wing introduces actors and theater-makers of all levels (including total newbies) to concepts such as devised theater, imagination play, and the psycho-physical exercises of Michael Chekhov. It even offers a workshop for teachers in applying ensemble theater techniques in the classroom. Visit its website for an overview of last year's program, and this year's upcoming dates, which will occur later this spring.

[www.raggedwing.org/training](http://www.raggedwing.org/training)

We like this next class so much we awarded it a Best of the Bay in 2011! Taught by Naked Empire Bouffon Company artistic director Nathaniel Justiniano, the **Intro to Bouffon Workshop** guides up

to 20 participants on a journey to find their "personal bouffon" (or "inner psychopath," as we termed it). Alternating between weekend intensives and four-week workshops of two-hour sessions (one of which just started on January 15), Intro to Bouffon includes instruction on creating within ecstatic play, movement-and-vocal-based improv, and blatantly violations of the usual boundaries drawn between audience and performer. In addition to teaching at the warehouse Main Street Theater, Justiniano has also recently joined the Circus Center faculty where he will teach a seven-week course on Bouffon beginning in April.

\$60-\$80, 20-hour intensives \$200, Circus Center intensive \$3200. [www.nakedempirebouffon.org](http://www.nakedempirebouffon.org)

Another theater company offering training in the specialized theatrical format it also performs is **Theatre of Yugen**, which offers a series of art of performance workshops as well as an apprenticeship program on Kyogen and Noh techniques. This year's public trainings begin on January 26 with a weekend intensive on "Physical Character" in the Kyogen style of performance. Private apprenticeships are granted by audition, and last for an entire calendar year during which apprentices train and eventually perform with the company, sometimes staying on as company members after their graduation. \$80-\$100 (with discount for taking multiple classes.) Enrollment is limited. [www.theatreofyugen.org](http://www.theatreofyugen.org)

Sure you can act if someone



PHOTO BY CHIA YUNG-WU



PHOTO BY SHOOTHATKLOWN



ACT, Berkeley Rep, San Jose Rep, SF Playhouse, and California Shakespeare Theatre. Certification class sizes are generally between six to 12 students, and there are no prerequisites for the beginning levels.

Quarterstaff Level 1 Certification Class begins March 17, \$200. [www.duelingartssf.com](http://www.duelingartssf.com) **SFBG**





BY CAITLIN DONOHUE

caitlin@sfbg.com

**CAREERS AND ED** When Ford Models announced that its newest menswear model was a woman — Olympic swimmer and New York artist Casey Legler — in the same month that Yves Saint Laurent chose Saskia de Brauw as the face of its spring-summer 2013 menswear collection, it became clear that men's fashion was opening itself to the fact that not all people who wear suits and sport rugged looks are male-identified.

But not every butch looking for a fly three-piece has the gamine, broad-shouldered physique of Legler and de Brauw. What's a dapper gent to do?

Enter the new wave of menswear (or, "masculine of center," as we've seen the look defined on some style blogs) brands specifically tailored to the female-born

# DAPPER DOWN

Butch Tailors opens up the first genderqueer menswear shop in the country

or identified. Happily, downtown San Francisco's Crocker Galleria will be the site of the first permanent menswear store to cater to the genderqueer.

"My mother started teaching me [to sew] when I was eight," Butch Tailors' 48-year-old, butch-identified owner Zel Anders writes me in an email interview. Anders has long been a fan of suits over dresses when it came to formal occasions, but was frustrated that she could never find a well-fitting outfit — even here in the Bay Area, where she's lived since she was 17. She says the process of suit shopping grew

painful, and found it necessary to steel herself before hitting the dressing rooms.

No such toughening up will be necessary at the new shop, which has already garnered a loyal Internet following despite the fact that it won't open its doors until February 2nd. Butch Tailors' staff will help customers find suits that fit right across the chest, hips, thighs, and seat, customizing them so that each garment fits its new owner.

The store will stock not only its in-house line (Anders especially touts its three-button, notch lapel suit for heavier

clientele), but items from other brands selected for a pangender crowd — including a selection of men's shoes in smaller sizes, like a Dalton wing-tip lace-up Oxford and saddle shoes from Carlos Santos and Walk-Over.

"I am having so much fun just watching people ponder and choose from the several hundred fabrics that they have as options," Anders says about her Butch Tailors experience to date. "Not only do they have to think about what color they want their suit to be, but they have to decide if they want a solid, herringbone, pinstripe, chalk stripe,

plaid, or even a bird's eye, nail's head, or houndstooth check pattern to the fabric." Finally, options.

Butch Tailors is hardly the only option for fly transpeople, dapper dames, and other genderqueers — transgressive men's fashion site dapperQ ([www.dapperq.com](http://www.dapperq.com)) recently published a list of fab online labels like Marimacho ([www.marimachobk.com](http://www.marimachobk.com)), The Original Tomboy ([www.theoriginaltomboy.com](http://www.theoriginaltomboy.com)), Saint Harridan ([www.saintharridan.com](http://www.saintharridan.com)), and Androgynous ([www.androgynousfashion.com](http://www.androgynousfashion.com)) that all have a mission to provide fashion for all points on the gender-fashion spectrum. **SFBG**

## BUTCH TAILORS OPENING PARTY

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[www.butchtailors.com](http://www.butchtailors.com)

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## FOOD + DRINK

BACK A YARD'S FESTIVALS (TOP) AND JERK TOFU (CENTER), MISS OLLIE'S SALTFISH AND ACKEE (BOTTOM) GUARDIAN PHOTOS BY VIRGINIA MILLER

# ISLAND BREEZY

BY VIRGINIA MILLER  
virginia@bayguardian.com

**APPETITE** Although I'm not an island girl, I crave sorrel — that cinnamon-spiced, rosy-purple juice made from the petals of a sorrel plant — or multi-colored Scotch bonnet peppers, both common in the Caribbean and ideal together, the sorrel cooling off the pepper's scorching heat. One of my closest friends is Jamaican and we've been exploring local Caribbean food for years, despite the lack of abundant local options.

We were saddened to lose Penny's Caribbean Cafe, a tiny Berkeley dive with excellent Trinidadian home cooking, when Penny moved back to Trinidad a few years ago, I've trekked to San Leandro for festivals featuring Jamaican cornbread fritters and curry goat at Sweet Fingers, savored the more Americanized food at Primo Patio Cafe tucked away in SF's SoMa (the sunny patio is lovely), dined at the now-defunct popup Kingston 11 in Berkeley, and appreciated Sarah Kirnon's inventive Caribbean fusion (Jerk Cornish hen!) from her days as chef at Oakland's Hibiscus.

Caribbean foods can also be found at Oakland grocers like Minto Jamaican Market and Man Must Wak where you can stock up on authentic ginger beers and Ting (beloved Jamaican grapefruit soda). I'm curious about San Francisco-based caterer Lehi Cooks Jamaica.

But thanks to my dear friend and her family who get their Jamaican food fix at this tiny haven, I've found my favorite Caribbean outpost in the most surprising of locales: Menlo Park.

### BACK A YARD

With squeaky front porch door and perpetual line out the door, the closet-sized Back A Yard is clearly a locals' favorite in suburban Menlo Park. The term "back a yard" refers to the way things are done back home, appropriate to this humble, comforting spot. Chef Robert Simpson began his cooking career in Jamaica, gained European perspective in Belgium, then cooked at various Caribbean resorts before coming to the Bay Area.

Under fluorescent lighting, crammed into a handful of tables, I down a Ting which cools off the effects of the tender curry goat special (\$12.75, Thursday-Saturday only). Generous platters come with sides of sweet plantains, green salad, and coconut-laced rice 'n beans, different from New Orleans' version but equally moist and cheering. Another fabulous side dish consists of warm, honey-sweet festivals, a doughnut-meets-cornbread fried pastry. Jerk chicken (\$9.50) appropriately shines, although jerk tofu (\$8.95) likewise exhibits meaty, grilled tones amidst silky texture. Friday's special is escoveitch (the Caribbean version of escabeche, or fish marinated in



a hearty vinegar sauce): it was snapper on a Friday I visited. Choose a grilled fillet (\$12.75) or whole fish (market price), head and eyeballs intact, not so much an immaculate fish dish as Caribbean comfort food, recalling days I'd polish off a whole grilled fish in the countryside of Vietnam.

Jamaica's national dish, saltfish and ackee, is a must, served here only on Saturdays (\$14.50). Salty cod is sautéed with Scotch bonnet peppers and subtly sweet, soft ackee, a fruit related to the lychee. This version shines compared to others I've had, confirmed by my friend as authentically reminiscent of the saltfish and ackee she grew up with in Jamaica. Dessert (\$3.25) is the one letdown, whether a blandly cold sweet potato pudding or key lime pie lacking the tart oomph I crave in what is one of my favorites. Nonetheless, this hole-in-the-wall is a treasure bringing heartfelt Caribbean cooking to South Bay folk... and worth a trek for hardcore foodies.

1189 Willow Road, Menlo Park, 650-323-4244  
(also 80 N. Market, San Jose, 408-294-8626),  
www.backayard.net

### MISS OLLIE'S

Chef Sarah Kirnon (formerly of the aforementioned Hibiscus) launched Miss Ollie's at the beginning of December, currently open only for Tuesday-Friday lunch in a corner location of Swan's Market in Old Oakland. During the first week lines were already long and waits for food even longer (30 minutes), not ideal for a low-key, eat-in, or takeout lunch.

Despite opening kinks, Oakland is clearly craving quality Caribbean, packing communal wooden tables in a spacious, spare dining room.

Named after, and in tribute to, Kirnon's grandmother, the food is decidedly more casual than that of her Hibiscus days, modeled after the Caribbean one-stop shops she grew up with: affordable (under \$10) daily changing dishes from curry goat to her popular fried chicken — grandma's recipe. Initially, dishes were uneven, whether flavorless, cold Creole ham and sweet potato salad (\$7.50), or a two-note (salty and HOT) saltfish and ackee (\$8), begging for more plantains and ackee to contrast Scotch bonnet peppers and over-salty cod. But Miss Ollie's sorrel is a superior, refreshing rendition, while lamb patties (\$7) in a puff pastry evoke an Indian-Caribbean empanada, redolent of cardamom and allspice.

Daily specials, like fresh loaves of Jamaican hard dough bread or Chicory coffee sweetened by condensed milk with Creole doughnuts, are announced via Facebook. Miss Ollie's fills a needed void and is certainly one to watch.

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# STREET MUSIC

BY L.E. LEONE  
le.chicken.farmer@gmail.com

**CHEAP EATS** It's like a rubber band. It breaks.

## CHEAP MUSIC

BY HEDGEHOG

Happy Current Year from the not-too-distant past! We celebrated New Years Eve at the Manse de la Cooter with good luck sausages, kale, and (for some of us) perhaps a little too much vino.

Oddly, it wasn't Chicken Farmer who over-indulged, though I expected her to drown her sorrows in the grape since earlier that day her knee doctor broke the news. Or rather, he tore the news: ACL.

"In the wind," as McNulty would say. Only permanently. Like, Chris escorted her left knee's ACL into a "vacant," and Snoop followed behind with a bucket of quick lime and a powder-actuated nail gun, you feel me?

But, in spite of her bad case of S.A.D. (Sad ACL Discovery) the farmer stoically sang and storied the Chunks de la Cooter to sleep, and soberly designated drivered me home, where we've been burying our heads ever since, recording Sister Exister music.

And so, in deference to my honey's questionable sports future and entirely unsporty present, I'm going to focus my portion of the column on the thing I now know more about than I did last week: music in San Francisco.

What's that? The BG already has music writers? So? They already have a food writer, too. My new twist is: Us! That's right, it's 2013 and Sister Exister (sister-exister.bandcamp.com) is primed for world domination. We are everywhere. We tweet, tumble, face the book, kick the songs, camp the band, and cloud the sounds with our patented brand of "What the hell was that? Are they serious?"

And it is thanks to my self-appointed role as the band's link to all things digital that I've discovered — gasp — we are not the only band in San Francisco. This epiphany was mostly Soundcloud's doing, since we never go outside, let alone to bars, let alone to bars playing loud, live, amplified music.

But maybe in 2013 we should because . . . The High Witness Co. (www.soundcloud.com/high-witness)? Digging the "Leonard Cohen and Calxico in a blender" vibe of "Borrowed Time." And the Street Eaters (www.soundcloud.com/streeteaters)? Fuck yeah! And not just because of their name, either.

Chick drummer, fella plucking the bass, and that's it. And they sound like a full orchestra! OK not really but dang, only two people? Yowza. Check out their track "Blades" and forget what I said about there being only two people in the band. And then be amazed when I say again: all that energy is coming out of only two people!

This, and then all the bands we already know with all the people we already know in them, like the Verms, Yard Sale, the Low Rollers, 17 Reasons . . . In fact, everybody in the greater Bay Area is in a band! If this isn't true, if you in fact are not in a band then guess what? You, like us, have got a lot of audiencing to catch up on!

## CHEAP EATS *continued*

Yeah but now I can't go out because I look like Rocky Balboa. I lasted just one round with the bathroom floor yesterday morning and now I have a broken nose, a black eye, and a swollen eyebrow full of dried blood, in addition to my depressing ACLessness. So I can't even dance, let alone be seen.

For now.

Go on ahead without me, Hedgehog.

I'll be here on the toilet, where I've spent most of 2013, when I wasn't Hillary Clintoning off of it.

She found me, dear reader, in a puddle of blood. Not Hillary — Hedgehog. And that awesome moment was the highlight of my year this year so far.

Oh. This morning I ate a half of a bagel with jam on it, and I held it down!

Or up, as it were. Other than that it's been white rice and dry toast on my menu. But you don't want to hear about this! Go give a listen to happier times, courtesy of Hedgehog . . .

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WEDNESDAY 1/9

RADAR READING SERIES

Like a literary-focused Parisian salon, but with vibrant SF genderfucking and homemade deserts, this monthly showcase of emerging, underground writers



and artists is routinely the most enticing potpourri of need-to-know talent. The RADAR Reading Series is part of local treasure/Sister Spit(ter) Michelle Tea's nonprofit, RADAR Productions. This time, there's visual artist D-L Alvarez, *Gaga Feminism* author Jack Halberstam (who writes often of gender queerness, pop culture, and bad TV), transnational interdisciplinary artist and cultural organizer Favianna Rodriguez (pictured, above), and author Grace Krilanovich (pictured, below) — whose 2010 debut novel,



*The Orange Eats Creep*, was named one of Amazon's top science fiction/fantasy books that year. With Tea hosting the follow-up Q&A, you know there will be cookies on hand. (Emily Savage)

6pm, free

San Francisco Public Library, Main Branch

Latino Reading Room

100 Larkin, SF

www.radarproductions.org

THURSDAY 1/10

"UNKNOWN BUT KNOWABLE STATES"

MARY ARMENTROUT  
SEE SATURDAY/12



Dorothea Tanning's surreal paintings provide a window into the female subconscious with as much style and punch as her male contemporaries. There will be a few of these crisp, symbolic painting in the upcoming exhibit, *Known but Unknowable States*, but it will also show a different side of her work — one that could easily fit in with ethereal figure painting seen in contemporary art. The most striking works are what she called "prism" paintings, which twist the female form into abstract visions with soft brushwork and unique color combinations. To go along with these will be some of her soft sculptures of strange creatures made of fabric, fur, and a sewing machine. (Molly Champlin)

Through March 2

Opening reception, 5pm, free

Gallery Wendi Norris

161 Jessie, SF

(415) 346-7812

www.gallerywendinorris.com

THURSDAY 1/10

THE ART AND LEGACY OF  
CRIME PHOTOGRAPHER  
WEEGEE

It should come as no surprise that Eddie Muller took a shining to the work of 1930s and '40s press photographer Arthur Fellig, a.k.a. Weegee. Muller's the founder of

the SF Noir Film Festival, whose hardboiled flicks go perfectly with Weegee's steely-gazed shots of crime scenes. The photographer is widely credited with bringing aesthetic concern to crime scene photography. Today, Muller explains why the man's work still matters now, in the era of Instagram and meme mania, with this talk, punctuated by video interludes. (Caitlin Donohue)

6:30-8pm, \$5

Contemporary Jewish Museum

736 Mission, SF

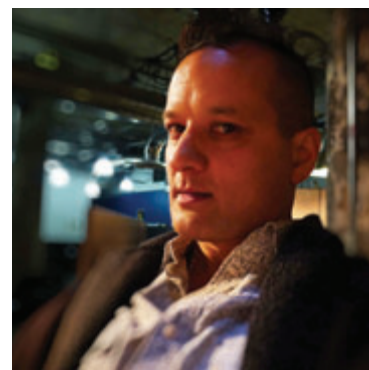
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FRIDAY 1/11

"RISK IS THIS..."

If you want to see what Cutting Ball Theatre's next season might look like, you'd do well to check out this season's new experimen-



tal plays festival, "Risk is This...." Past festivals have foreshadowed full productions of some of Cutting Ball's most memorable pieces including Marcus Gardley's "...and Jesus Moonwalks the Mississippi" and Eugenie Chan's "Tontlawald", and this year's lineup looks to be just as full of future potential, with new plays written by Sean San José, Dipika Guha, and Basil Kreimendahl, plus exciting new translations of Alfred Jarro's "Ubu Roi" and the Capek brothers' "Insect Play." Presented over five weekends of staged readings, the five plays range topically from transgenderism to crack-cocaine to the corrupting influence of power — which certainly sounds like the very definition of risk to us. (Nicole Gluckstern)

Fridays and Saturdays through Feb. 9

8pm, free—\$20 donation

EXIT on Taylor

177 Taylor, SF

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www.cuttingball.com

FRIDAY 1/11

"ALFRED HITCHCOCK:  
THE SHAPE OF  
SUSPENSE"

Alfred Hitchcock is just coming off his best year in decades, with a biopic starring Anthony Hopkins and

the news that his 1958 psychological drama *Vertigo* leapfrogged past the almighty *Citizen Kane* (1941) in at least one "best films of all time...ever...full stop" poll of influential film critics. Not bad for a guy who died in 1980. The Pacific Film Archive shines a well-timed spotlight on the prolific Master of Suspense with an extensive retrospective of works well-known (1954's *Rear Window*, 1959's *North by Northwest*, 1960's *Psycho*, and — of course — *Vertigo*) and more obscure (1931's *Rich and Strange*, 1937's *Young and Innocent*, 1947's *The Paradine Case*) — not to mention often-overshadowed underdogs like the series kick-off film, made by Hitch in his pre-Hollywood days: 1935's *The 39 Steps*. (Cheryl Eddy)

Through April 24, 7pm, \$5.50–\$9.50

Pacific Film Archive

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bampfa.berkeley.edu

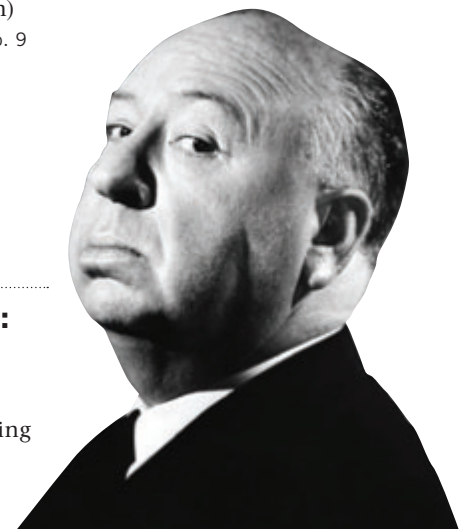
FRIDAY 1/11

MISTER LIES

Nick Zanca played in several punk bands in high school until



he was introduced to electronic music and production in college. This happened about a year ago. Since then he's caused quite the stir, catching a record deal and





tour as Mister Lies. The deep, almost spiritual electronica, or "experimental avant-garde pop" as he prefers, draws inspiration from diverse artists — spanning Steve Reich to Missy Elliot. His generally downtempo vibe might be better scheduled at four in the morning. But hey, there's no right time to unwind your mind a bit, particularly when it's Mister Lies' gospel-infused sound paired with the smooth dream pop of San Francisco local, Giraffage. (Champlin)

With Some Ember  
9:30pm, \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
www.bottomofthehill.com

## SATURDAY 1/12

### "RITUALS OF WATER"

The most recent work of local artist, Rodney Ewing, manages to distil a lot of history and ideas into a coherent show about water. This theme is embedded even in the creation of the art: the large scale paintings are made of ink,



salt, and mostly, water. Through figures and words that seem to be dissolving on paper, he looks at four moments in the history of African American people, the transatlantic slave trade, baptism, civil rights, and Hurricane Katrina. Though his works are heavily political, they don't seek to make a statement. Instead they perform a sort of ritual in which the viewer and artist strengthen African history by reclaiming memories and stories once lost through diaspora. (Champlin)

Through March 1  
Opening reception, 6pm, free



### SHABAZZ PALACES SEE TUESDAY/15

IcTus Gallery  
1769 15th St., SF  
(510) 912-0792  
www.ictusgallery.com

## SATURDAY 1/12

### MARY ARMENTROUT

Old Will wasn't exactly thinking about installation pieces when he proclaimed, "all the world's a stage." Still there is something about the connection between "living" and "performing" that today many dance artists explore by stretching that fragile tie between the two. One way is by abandoning the proscenium theater for more flexible environments. Few, however, go as far as the ever adventuresome Mary Armentrout who is traveling her "reveries and elegies," essentially a solo piece for herself, from two Oakland locations first to CounterPULSE this weekend, then (Feb. 23-24) to Bakers' Beach. Each time she shows these "reveries," she will do the same, of course, not at all. Ideally one would see the whole cycle but since Armentrout has assembled the piece from fragments, fragments is what we'll get. And that's OK. (Rita Felciano)

Also Sun/13, 4:15pm, \$20  
CounterPULSE  
1310 Mission, SF  
(510) 845-8604

www.eventbrite.com

## SATURDAY 1/12

### KICKER

Newish Bay Area band Kicker features members of Neurosis, Filth, and Dystopia, and sounds like late '70s anarcho-punk à la Subhumans. Which makes perfect sense, really, as lead vocalist Pete the Roadie grew up in



England, went to the same school as Subhumans and Organized Chaos, and has been a part of the worldwide punk scene since that formative year of '77. Really need another reason to go to this \$5 Bender's show? OK: Bad Cop/Bad Cop — the LA rock'n'roll band with members of Cocksparrer tribute act Cunt Sparrer — opens the whole thing up. (Savage)

With Pang!  
10pm, \$5

Bender's  
800 S. Van Ness, SF  
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www.bendersbar.com

## MONDAY 1/14

### THE GREAT AMERICAN POP-UP

The Great American Pop-Up is back. Because who wants to make dinner on a Monday night? At the first installment, patrons scarfed chocolate raspberry cookies, sustainable sushi, and salty spiced sausages. At this second round — again inside the iconic Tenderloin site,



recently named one California's most beautiful music venues — a few of those patron-pleasing vendors will return: sustainable sushi via Rice Cracker Sushi, Asian fusion dishes via

Harro-Arigato and Ronin, along with Dora's Donuts and Donna's Tamales. The house Chef James Whitmore will be whipping up dishes, and there will be some crafty vendors including a Yes & Yes Designs booth, should you be in the market for one-of-a-kind jewelry made from recycled books as a delicious side dish to your sushi. DJs Children of the Funk will provide the background beats to your fine (club) dining experience. (Savage)

Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.slimspresents.com

## TUESDAY 1/15

### SHABAZZ PALACES

The retro-future of space hip-hop is here, in disparate senses among headliner Shabazz Palaces and opener Ensemble Mik Nawooj. Led by Palaceer Lazaro — formerly of jazz-rap group Diggable Planets — and multi-instrumentalist Tendai "Baba" Maraire, Seattle's Shabazz Palaces are part of a cosmic collective of forward-thinking artists, including Sub Pop labelmates, THEESatisfaction. Their latest release, 2011's *Black Up*, was a vortex of jazz, soul, and rap with African percussion keeping the beat. And then there's Ensemble Mik Nawooj, the East Bay crew behind that alternate universe chamber hip-hop opera, *Great Integration*, a similarly genre-busting production that follows five malevolent lords who control the physical world, and the assassin who slays them. Prepare to elevate your mind. Countdown to launch. (Savage)

With Ensemble Mik Nawooj, Duckwrth, DJ Orfeu  
9pm, \$15

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BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** With *Django Unchained*-related posts currently filling up your Facebook feed (and box-office receipts stuffing Quentin Tarantino's pockets), now seems the perfect time to amble over to Berkeley for the Pacific Film Archive's spaghetti western series.

Six-part "The Hills Run Red: Italian Westerns, Leone, and Beyond" highlights some of the genre's most notable B-sides, with three examples of 'ghetti subset "Zapata westerns," plus a Monte Hellman oddity, a leather-clad display of youthful Burt Reynolds charisma, and a Lee Van Cleef classic. Expect multiple train heists and shootouts, dubbing that runs the gamut from questionable to surreal, class warfare, much macho chest-beating, and some stellar Ennio Morricone ear candy — including scores sampled by Tarantino over the years. Do not expect any political correctness whatsoever.

Plot incoherence and generous helpings of cheese are also on the menu in 1971's *Duck, You Sucker!*, also known as *A Fistful of Dynamite*. Director Sergio Leone took the gig reluctantly; he'd wanted a break from westerns after 1968's *Once Upon a Time in the West*, but came aboard after Peter Bogdanovich, Sam Peckinpah, and Giancarlo Santi (Leone's assistant on *West* and 1966's *The Good, the Bad and the Ugly*) jumped ship for reasons both personal and producer-mandated. The casting of leads James Coburn (as an Irish explosives expert) and Rod Steiger (as, uh, a Mexican bandit) also came after a round-robin of choices were bandied about — including George Lazenby, fresh off his first and last James Bond portrayal, for Coburn's part.

At any rate, *Duck* opens with a Mao quote that reminds us "The revolution is an act of violence." We meet Juan (Steiger, whose accent foreshadows *Scarface* by 12 years) peeing on an anthill and weaseling his way onto a stagecoach populated by snobby gringos. After an uncomfortably extended sequence comprised of extreme close-ups of richie-rich lips and teeth — chomping food, hurling insults at the peasant in their midst — Juan reveals he's actually a serial robber, helped along by his extended brood of scrappy sons. Sure, there's a revolution going on, but he's in it for personal gain. "My country is not my family," he mutters later in the film; revolutions, he says, are planned by men who read too many books — and carried out by poor people, many of whom don't live to see the end result.



## HIGH MIDNIGHT

'The Hills Run Red' showcases lesser-known spaghetti westerns

This observation proves eye-opening for Mallory (Coburn), who gives his first name as John, though his true name is Sean — which, to my ears, is one of the recurrent motifs in Morricone's score ("Shon! Shon!") On the run from his IRA misdeeds — shared throughout the film in superfluous, soft-focus, slo-mo flashbacks — the dynamite addict joins Juan's crew to help rob a bank, or so Juan thinks, until he realizes the Irishman has neglected to mention that the vault contains political prisoners, not gold. Having sprung hundreds of captives purely by accident, Juan becomes the world's most reluctant revolutionary hero. Meanwhile John/Sean works through his own demons by applying generous amounts of TNT to bridges, trains, etc.

Shorter than *Django* by 20 minutes or so, *Duck* is still overlong, with a tone that careens from fist-raising earnestness to kitschy over-the-topness. The latter is only enhanced by the performances — Steiger's, mostly, though Coburn isn't immune, and neither is the hollow-cheeked actor who plays the duo's army nemesis; who knew brushing one's teeth could look so ... evil? *Duck* may be an imperfect movie — particularly in the context of Leone's slender yet masterly filmography — but it has the Zapata western format down pat, with its dual heroes (typically, one's a simple Mexican capable of unexpected heroics; one's a European or American whose refined dandiness belies his secret propensity for bad-assery), dusty period setting, and political themes. Two structurally similar films included in "The Hills Run Red" predate it: Sergio Corbucci's *The Mercenary* (1968) and Damiano Damiani's *A Bullet for the General* (1966).

Corbucci's *Navajo Joe* (1966) also plays the PFA series; it's a more

conventional tale of a rogue Native American who brings hope to a crook-plagued frontier town, distinguished mostly by hot-young-thang Reynolds and a screamy, tom-tom-y score by one "Leo Nichols" (a.k.a. Morricone). But *The Mercenary* is the film to see if you must choose. You'll still get your Morricone, whistle-heavy as ever, but you will also get Franco "the original



*Django* Nero playing gunslinger Sergei "the Polack" Kowalski, opposite Tony Musante (giallo fans will recognize him from Dario Argento's 1970 debut, *The Bird with the Crystal Plumage*) as loopy rabble-rouser Paco. Plus: Jack Palance as demented heavy "Curly," a character that hardly resembles the Curly he'd win an Oscar for playing in 1991's *City Slickers*.

*The Mercenary* is nuts, in a good way. Within the first five minutes, there are rodeo clowns, the sight of Kowalski forcing a cheatin' gambler to swallow his own weighted dice (in a glass of milk), and Paco cackling through the only-in-westerns punishment of being buried up to one's neck in a spot frequented by thundering hooves. The unflappable gringo — prone to striking matches on whatever's convenient: a hooker's cleavage, a dead guy's dangling feet — agrees to help train Paco's ragtag rebels, though Paco doesn't take direction well, and Kowalski is a bit of a douche. Meanwhile, Curly lurks, seeking revenge on both men, lending his Bad Motherfucker skills

to the Mexican army, and rocking a jaunty carnation in his lapel. (If this all sounds a bit similar to Corbucci's 1970 *Compañeros* — well, it is. Except Palance doesn't smoke weed or own a hand-pecking hawk in this one.)

Even more unhinged is *A Bullet for the General*, a.k.a. *El chuncho, quién sabe?*, (score by Luis Bacalov, supervised by Morricone), which gives away its endgame in the title and kicks off with a rapid-fire voiceover offering some historical context: "From 1910-1920 Mexico was torn by internal strife ... scenes of this kind were commonplace." ("Scenes of this kind" being an army firing squad mowing down common folk, natch.) Prim American Bill Tate (Lou Castel) is visiting Mexico in the service of a shadowy plan, which first involves helping a gang of gun-stealing rebels, led by El Chuncho (frequent Leone star Gian-Maria Volonté), rob the train he's riding. Chuncho can't figure him out, either, but he's won over quickly, deducing "You are a smart young gringo!" and dubbing him "El Niño."

The plot proceeds apace, with the duo pursuing the ultimate prize, a machine gun ("more beautiful than any woman!"), but *Bullet* has one golden ticket that none of the other "Hills Run Red" films can boast of: wild-eyed Klaus Kinski, a frequent spaghetti-er who plays Chuncho's half-brother. "That man is a lunatic!" a bystander observes. Yep. There are interpretations of *Bullet* that suggest the film addresses current events of the time (Vietnam; the CIA's influence in Uruguay, Chile, Bolivia, and other parts of Latin America), but anytime Kinski is onscreen, forget about any subtext. Or subtlety.

The other films in the series don't fit into the Zapata mold; Gianfranco Parolini's *Sabata* (1969) most resembles *Navajo Joe* in its tale of

a drifter whose appearance in dusty Daugherty City, Texas means trouble for the local criminal element, though he's not exactly law-abiding himself. Star Lee Van Cleef — "the man with the gunsight eyes" — lives up to his nickname here, brandishing some creatively souped-up weapons as he takes on the effete local land baron, who dwells in a hilariously over-decorated manse complete with dueling chamber. Other town residents include an "Indian" whose acrobatic skills are as random as they are impressive (seriously, though, get that guy off the rooftop); a sloppy-drunk Civil War vet who Sabata takes pity on; and "Banjo," whose instrument fires off both musical notes and bullets. All this, plus lines like, "When I stop laughing, you're dead!" Essential viewing for Van Cleef fans — was there ever a cooler cat in the entire west?

The offbeat sixth film in the series is Monte Hellman's 1978 *China 9, Liberty 37*, neither his first western nor his first film to star Peckinpah favorite Warren Oates. If 1971's *Two-Lane Blacktop* remains the best-known collaboration between the two, *China 9* is worth a look just for its dreamy, melancholy mood. It's kind of the least-garish, "and Beyond" part of the PFA program, mercifully light on the racist characterizations of Mexicans that make other spaghettis so problematic.

*China 9* was an Italian-Spanish production, which accounts for the casting of Italian heartthrob Fabio Testi. He plays Drumm, a quick-draw king who's granted a last-minute pardon when he agrees to off Sebanek (Oates), a stubborn old cuss who refuses to sell his farm to the railroad. (When the railroad's on its way in, you know any romantic notion of a wild, wild west is on its way out.) But it gets complicated: Drumm actually likes Sebanek, and he really likes his much-younger wife, Catherine (Jenny Agutter, two years past *Logan's Run*, introduced while bathing in a river). When Drumm and Catherine run off together, a left-for-dead Sebanek gives chase.

Because it's the 1970s, there's a circus scene (and an end-credits twanger by Ronee Blakley). Everyone's angry, but everyone's kinda sorry about it, too, and the movie rambles its way to an uneasy, downbeat conclusion. The hills, however, run red as ever. **SFBG**

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## ARTS + CULTURE: MUSIC

CHELSEA WOLFE; JAMIE FOXX AND CHRISTOPH WALTZ IN *DJANGO UNCHAINED*; KING DUDE. PHOTOS BY JOHN WATSON; ANDREW COOPER, SMPSP/THE WEINSTEIN COMPANY

# ACTUAL PAIN



BY EMILY SAVAGE  
[emilysavage@sfbg.com](mailto:emilysavage@sfbg.com)

**TOFU AND WHISKEY** Ah, the tormented love song. **Chelsea Wolfe** does it well. Vocally, she transfixes, sometimes sounding like she's calmly wringing every ounce of blood from a relationship totem, at other points whispering cries of help from a enveloping darkness, the vibrations of the plucked-hard guitar strings reverberating in the distance. This rush of gloom and pain, in a genre she's past described as "doom folk," came forth in a fierce package in 2011's electric *Apokalypsis*, and steadily zigzags beautifully through 2012's meandering *Unknown Rooms: A Collection of Acoustic Songs*.

This weekend, the LA-via-Sacramento singer-guitarist comes to SF with a fellow dark folk spirit, **King Dude** (Fri/11, 9pm, \$15. Great American Music Hall, 859 O'Farrell, SF. [www.slimspresents.com](http://www.slimspresents.com)). The two once recorded a split seven-inch together, and have played a few shows here and there, but this will be their first full tour together, which surprises King Dude, as tells me via phone from his homebase in Seattle, because they're longtime pals who "got on like a house on fire" when they first met.

They're both on the spectrum of a bubbling rebirth of neofolk and gothic Americana roots, inspired by acts like Death in June, and seen elsewhere in musicians like Emily Jane White and Father John Misty, but really driven recently by Wolfe and Dude, in unique ways.

Though King Dude — a.k.a. Seattle's T.J. Cowgill of black metal bands Teen Cthulhu and Book of Black Earth, and clothing label Actual Pain — also has some experience with tortured love songs. His baritone vocals often sound as if there's a gravelly demon inside,

clawing to get out. The lyrics of his 2012 release, *Burning Daylight*, tend to reflect inner, unearthly struggles, the occult, fears of death, and tragic old world tales. Or as he told another publication, he's inspired by "death, religion, love, Lucifer, nature, primal feelings." Most of the tracks have fully imagined narratives.

There's the song "Barbara Anne" in which he growls, "I'll shoot that man in the head if he hurts you, Barbara Anne" and "I'll run away with you if you'll have me, Barbara Anne." It's the tale of small-town love, set in 1940s, around two characters — a boy and the girl he wants, who's been wronged by the town. "I think it's probably the best love song I've ever written," Cowgill says. "The kid is like: 'I'll kill everybody in the town for you, if that's alright with you.' That's the most loving thing I think anybody can say for somebody else."

In his reality, his allegiances lie with his musician wife, Emily, and their seven-year-old black lab, Pagan, the latter of which is currently at the vet getting checked before King Dude heads out on tour with Wolfe, just to make sure everything is OK.

For the complete King Dude interview, see [sfbg.com/noise](http://sfbg.com/noise).

### UNCHAINED MELODIES

There have been countless articles dissecting every shot of Quentin Tarantino's newest revenge fantasy, *Django Unchained*. From "the Django moment" (when white people laugh) to Kerry Washington's costume designer's secrets to "Why *Django* Had to Be a Spaghetti Western," bloggers and squawkers have been raising important, sometimes frivolous theories about the controversial, often brutal film, set in an alternate version of the antebellum era of the Deep South. But what stood out

to me, was the *Django Unchained* **soundtrack**; no big shocker, given the director.

The music takes over and transports immediately, with "Django (Main Theme)" by Luis Bacalov and Rocky Roberts, a powerful, full-throated song that was also the title track to the 1966 Spaghetti Western, *Django*. The opening credits are startling enough, setting a vividly emotional tone, but the song adds the outlining whomp, the exclamation mark. The dusty plucking and Elvis-like vibrato of "*Jane-gooo*" just stick in your brain. While on "Little Steven's Underground Garage" show on Sirius Radio, Tarantino discussed his reasoning behind the music in the film. Of the theme he said, "When I came up with the idea to do *Django Unchained*, I knew it was imperative to open it with this song."

The soundtrack weaves through ominous and plucky original Spaghetti Western themes, Brother Dege's twangy stomper "Too Old To Die Young," John Legend's funky blacksploitation-style anthem "Who Did That To You" (which ended up on the soundtrack after Legend recorded it on cassette and mailed it to Tarantino), and pummeling hip-hop bangers, "Unchained (the Payback/Untouchable)" — a mashup of James Brown's "The Payback" and 2Pac's unreleased "Untouchable" — and "100 Black Coffins" by Rick Ross and Jamie Foxx.

Tarantino said on the radio show that this was the first time he'd included new music in one of his films, and it was thanks to the star and title character, Jaime Foxx, who ran into rapper Rick Ross at the BET Awards and invited him back to the set to work on a song together. The song is clearly influenced by the surroundings, with a Western whistle underneath a molasses beat

and lyrics like "revenge is the sweetest." and "I need 100 black coffins for 100 bad men/...I need 100 black bibles while we send 'em all to hell."

There's also the deceptively calmer moments thanks to songs like Jim Croce's "I Got a Name," as Django is given his freedom, which left another lump in my throat. That track also has the needle drop and minimal fuzz of the record collector nerd Tarantino is. He'll often use his own vinyl on the soundtracks. It's a "whole record experience," as he describes it. "Pops and crackles be damned."

### NEVER SLOWING DOWN?

It's true, prolific garage rocker Ty Segall has yet another new band. This one's called Fuzz, and it includes Segall on drums and vocals (just like in his pre-Ty Segall Band band, Traditional Fools!) and longtime collaborator-pal Charlie Moothart on guitar. The dudes just released new single "This Time I Got a Reason," played Vacation last weekend, and will be a part of Noise Pop 2013: Feb. 28 at the Knockout (\$8).

### CANNIBAL OX

After a period of moody silence, underground Harlem rap duo Cannibal Ox has returned — to the stage, at least. Vast Aire and Vordul Mega announced a one-off reunion show in NY late last year, and that must have gone well, 'cause now they're heading our way on a full tour. Also noteworthy: Aire and Mega only put out one album as Cannibal Ox, 2001 indie hit *The Cold Vein*, produced by El-P. Now they're working on a 2013 followup on Iron Galaxy Records. With Keith Masters, Double AB, Kenyatta Black, I Realz  
Sun/13, 9pm, \$15. Brick and Mortar Music Hall, 1710 Mission, SF.  
[www.brickandmortarmusic.com](http://www.brickandmortarmusic.com). **SFBG**



BY RITA FELCIANO

arts@sfbg.com

**DANCE** After a decade of dancing and choreographing in the Bay Area, Cid Pearlman departed for Los Angeles, spent a year in Estonia, and now lives in Santa Cruz.

At last May's San Francisco International Arts Festival, she re-introduced herself with *This is what we do in winter*, choreographed in 2010 for both her own dancers and performers from Tallinn, Estonia's capital. In that piece, dance as social activity beautifully co-existed with the art as rigorous practice. *This is what* made you wonder what else this choreographer might have percolating.

It turns out to be the premiere of the intriguingly named *Your Body is Not a Shark*, a collaboration between Pearlman, composer Joan Jeanrenaud, and poet Denise Leto. Maya Barsacq, music director of chamber orchestra Cadenza, instigated the project. The women came together with a common interest in exploring constraints — physical and otherwise — as a generative force in art making. "In dance," Pearlman says, "the young athletic body is the norm. I want to explore physical differences because I am interested in complicated stories that show people at different stages in their lives." *Shark's* seven dancers range from 18 to 64.

As a no-longer-young dancer, the 49-year-old Pearlman knows about the fragility and vulnerability of the human body. But, as she pointed out in a New Year's Day conversation from Santa Cruz, "there are different kinds of virtuosity. There is hugely physical, deeply embodied dancing in your 20s and 30s which relies on strength and sharpness technique. Older dancers bring maturity to their work. If they can't jump so high, don't ask them to. You ask a performer to do what they are good at."

"Limitations can hit you any time," she adds. "It's part of the human condition." Her collaborators know whereof she speaks. Poet Leto, who wrote the text for this production, likes to present her works orally. A few years ago, she developed dystonia, a neurological disorder that has affected her vocal chords. "Sometimes she can get the words out, sometimes she can't," Pearlman says. But like the dancer who finds new ways to use her body, Leto has developed new strategies for presenting her poetry. Among them is the presence of a co-reader, "so if her voice gives out, the other person picks up." Jeanrenaud was a cellist with the Kronos Quartet who had



# FIN-SPIRATION

Collaborators challenge limitations in 'Your Body is Not a Shark'

to alter her musical career in 1999, when she was diagnosed with multiple sclerosis. She too adapted to the changed circumstances by becoming a solo performer and composer with wide-ranging works in many media.

Each of these three artists has faced the restrictions on their expressiveness by expanding their reach. (And as Pearlman points out, sharks die if they stop moving.) At the core of *Shark* are Leto's poems, each written within the constraints of separate, highly formal parameters: a sestina, an oulipo, and a tanka. She then turned the verses over to Jeanrenaud, who generated a sound collage and an instrumental score to be performed by herself, percussionist William Winant, and members of the Cadenza chamber players. Leto too will be on stage.

*Shark's* most demanding task by going farther afield may well have been Pearlman's. Having immersed herself in the verses' technical

demands — some of them sound like algorithms — she shaped her choreography along the same rules. Leto seems to be happy with how her partners have worked with the poems. "Taken off the page — by the movement of bodies and the movement of sound — they have become something altogether different," she says in the introduction to the texts' printed version.

But what about the rest of us? With its intricately interweaving of formal questions and demands, will *Shark* be readable to an audience? "It's not a problem," Pearlman laughs. "They don't have to know how it works. It's an experiment. It's meant to be a puzzle." **SFBG**

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## ARTS + CULTURE: FILM

BY DENNIS HARVEY  
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**FILM** Robert Carlyle is the kind of actor who usually elicits a slow-dawning response in realm of “Oh, right ... that guy. What was he in again?” Well, a lot, but if you’re not British (let alone Scottish), his visibility has probably been erratic and infrequent — plus he does that exasperating English thing of taking TV assignments like they’re perfectly OK, as opposed to the US approach of doing series work only when your big-screen career is in the toilet.

His persona, to simplify a bit, is usually that of the aging boy-man sad sack whose self-deprecation and pleading eyes are attractive until you realize he’s as likely to slide out of any commitment with a muttered excuse as easily as he’ll slide off that bar stool. In other words, a long-odds but redeemable loser. In that vein his quintessential role was as the main guy trying not to disappoint everyone yet again in *The Full Monty* (1997), an unusually bleak and satisfying “feel good” movie that spawned umpteen softer ones. He’s played variants on that part enough times that you might forget just one year earlier he was the terrifyingly vivid psychotic Begbie in *Trainspotting*.

Indeed, he’s played a Bond villain (albeit in 1999’s *The World Is Not Enough*), a cannibal (in 1999’s *Ravenous*), an evil wizard (2006’s *Eragon*), even Hitler (in a little-seen 2003 TV film), and if you get BBC America you might well think he’s the most versatile actor on the planet. But the projects in which he most frequently surfaces here — discounting American broadcast money gigs like *SGU* *Stargate Universe* — are little UK art house dramas. Often directed by people such as Ken Loach or Shane Meadows, they customarily find him as protagonists who’d have been Angry Young Men a generation or two earlier. But now they’re not even angry; defeat has been bred in since the cradle, and there’s

# THE DAMAGE DONE

The versatile Robert Carlyle hits a melancholy note in ‘California Solo’

likely to be a good deal of pathos in any attempts to buck the odds.

Bruised losers going down — albeit not without one last noble act or effort — can be a beautiful line for an actor to make his own, from Jean Gabin to Liam Neeson (before he abruptly turned geriatric action hero). If the shabby shoe fits, might as well wear it. So Carlyle is a producer on *California Solo*, the kind of movie that often prompts critics to evoke ones from an earlier era (1972’s *Fat City*, 1981’s *Cutter’s Way*, 1975’s *Rafferty and the Gold Dust Twins*, etc.) No one went to those, either. But they were good, small, “personal” films with a genuine fondness for gritty characters and milieus.

Writer-director Marshall Lewy’s drama revolves around Lachlan MacAldonich, a lanky fortysomething Scotsman who’s somehow found himself managing an organic farm for its cranky but loyal owner (A Martinez) in that deep SoCal nowhere rendered agricultural only by the contortions of water-rights trafficking politicians.

He lives alone, he drinks alone; whatever past he’s got is one he’s cut himself off from. He does have an interesting “hobby” that might provide a clue: boozily hosting a weekly pod-

STRUM BUM: ROBERT CARLYLE IN *CALIFORNIA SOLO*  
PHOTO COURTESY OF STRAND RELEASING

cast from his kitchen table called Flameouts, “the show where we discuss the tragic and sometimes spectacular deaths of the world’s greatest musicians.” If anybody actually listens, we aren’t told, and he probably doesn’t care.

But Lachlan’s genial not caring much about anything, it seems, when he’s stopped careening home down the highway after bar-time. The resulting DUI charge, even its four-month drivers’ license suspension, wouldn’t be such a big deal if it didn’t turn out that a long-prior pot conviction makes him eligible for deportation despite his green card. And Lachlan really, really does not want to go back to the UK He’s buried himself here precisely to avoid the massive fuckup that no one there would be likely to have forgotten — that he was once the guitarist in “Britain’s biggest band” (at least for one NME minute), and that the major casualty of his stupid rock-star antics was the “British Kurt Cobain,” his brother Jed. When he crawls to the Beverly Hills manse of erstwhile music biz associate

Wendell (Michael Des Barres, disturbingly well cast as an oily industry survivor) to beg for immigration lawyer money, the latter snaps “I was never your

manager. I was never your friend. Jed was the band.”

Cue further self-destructive impulses, not at all eased by the pleading cow eyes Lachlan makes at sympathetic Beau (Alexia Rasmussen), a much younger customer he chats up at the farmer’s market each Sunday. (It’s even more embarrassing when Danny Masterson as her age-appropriate DJ boyfriend realizes “who he is,” and pours on the hero worship.) Even more painful are Lachlan’s attempts to re-establish some relationship with the bitter mother (Kathleen Wilhoite) of his now-teenaged daughter (Savannah Lathern) so he can claim his deportation would be a hardship to them.

Those last sequences are truly squirm-inducing, because the gap between Lachlan’s desire to do something right for a change and his haplessness at actually doing it is so palpable — we know it’s unfair he’s looking like a “reet eedyut,” but we also know he’s entirely brought it on himself. This is where an actor like Caryle knows how to go for the throat without seeming to reach for effect at all. He makes the depth of Lachlan’s self-loathing so palpable you want to hug him. After you’ve slapped him ... but still.

Lewy also wrote and directed the very astute indie drama *Blue State* (2007), and if he didn’t craft *Solo* specifically for its Carlyle’s floppy-haired, ever-apologetic charm — well, didn’t he? This is the kind of very good movie that surprises when it actually turns up in theaters, however few. No matter that whoever actually sees the undeniably depressing-sounding *California Solo* will likely find it

— and its star — endearing, poignant, ultimately upbeat. It’s even sort of a perfect early-date movie, softening up the emotions with male fragility redeemable by female generosity and forgiveness. **SFBG**

**CALIFORNIA SOLO** opens Fri/11 in Bay Area theaters.





## SPIRIT MOVES

BY MARKE B.

marke@sfbg.com

**SUPER EGO** So, there is a hipster church called Reality SF. (Not to be confused with the pretty great, all-singing, some-dancing hipster synagogue, the Kitchen — [www.thekitchensf.com](http://www.thekitchensf.com). “Slow down, Jew up.”) I’m not sure what all goes on there because Jesus is kind of mainstream. But I do know that every Sunday morning when I’m crawling home from whosever’s house, there’s this amazingly fly and fashion-forward crowd of young people on the sidewalk outside Swedish American Music Hall. The hot hair alone had me praising the Holy Spirit. I needed to know more.

Turns out the Reality church dealie — [www.realitysf.com](http://www.realitysf.com), founded in 2010 — comes with indie-flavored music (plus set lists and free downloads), slick videos and podcasts, roving locations, and a charismatic leader named Dave. And, for the month of January, the glamorous congregation is meeting at Everett High School for “slow church” Sundays, including food trucks and a climactic re-baptism using a giant kiddie pool. Paging *Portlandia*: our SF reality is basically writing your next season. In any case: yes, it’s gay-friendly, but it’s still a bit conservative, so you probably won’t get laid there. However, you may get some great tips for your 2k13 look.

Faith, now with food trucks. Can a super-twee mobile artisan church-truck, possibly called Holy Rollin’, be far behind? I’m still waiting for my mobile leather bar/sex club truck, Glory Holelujah.

**ALLAND BYALLO VS. DAVE AJU**

The effervescent Housepitality weekly pairs two of SF’s international techno heavyweights, the now-Berlin-based Byallo and the globe-hopping Aju, for some juicy tag-team table collab. It’ll be a little bit wiggy, a lot dancey. With Craig Kuna, Joel Conway, and JP Soul. Wed/9, \$5 before 11pm, \$10 after. Icon, 1192 Folsom, SF. [www.housepitalitysf.com](http://www.housepitalitysf.com)

**H-FOUNDATION AND SLAM**

Classic Cali house DJs Hipp-e and Halo, aka H-Foundation, are flying in fresh from Mexico’s heated BPM Festival with some major comeback tailwind. They’re appearing with premium Glaswegian techno duo Slam, bringing some great ‘90s energy. Fri/11, 9:30-3:30am, \$15–\$20. Public Works, 161 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

**STEVE BUG**

Is minimal techno retro yet? Of course, the scintillat-

ingly clean sound (once dubbed “Windex music” by our own Greg Bird of the Kontrol crew) never really went away. But essential minimal label Poker Flat was launched in 1999 (the same year Richie Hawtin dropped seminal *Decks*, *EFX*, & *909*) — next in line, after a forthcoming drum and bass revival, on our retro creep up the ‘90s. Poker Flat founder Steve Bug’s appearance should be a treat for those who want to revisit the sound — and see what tech-house-y things Bug’s been doing with it. Fri/11, 10pm-4am, \$12-\$15. Mighty, 119 Utah, SF. [www.blasthaus.com](http://www.blasthaus.com)

**RJD2 AND PREFUSE 73**

One of my musical high points of 2010 was seeing dreamy glitch-hop pioneer Prefuse 73 at Slim’s, engaging in a ear-blowing impromptu jam session with a live guitarist and gonzo future bass guru Gas Lamp Killer on drums. As the live opener for beloved Philly trippy-hopper RJD2 (also live), I’m sure more sparks will fly high.

Fri/11, 10pm-3am, \$20–\$25. 103 Harriet, SF. [www.1015.com](http://www.1015.com)

**THREE SOME THING**

The party list this week is so full of dudes. We need some drag queens up in here, for sers. Happy third birthday to the weekly Some Thing party, put on by my favorite trio of theatrical gender clowns — Glamamore, VivvyAnne ForeverMore, and DJ Down-E — who really know how to out on shooow. One of the best things in the city is Haute Gloo’s genius interactive craft table. I made a swan out of porn mags and pancake batter! DJs Stanley Frank and Robbin Simmons play delightful tunes from all over.

Fri/11, 10pm-late, \$8. The Stud, 399 Ninth St., SF. [www.tinyurl.com/something3](http://www.tinyurl.com/something3)

**BRENMAR AND SALVA**

Two diabolical bass-bounce kids, bringing it down at the youthful, Angelfiery, green-screen-dream Y3K party. With Nanosaur, Joaquin Bartra, candy, bubbles, and lasers.

Fri/11, 10pm, \$10 advance. DNA Lounge, 375 11th St., SF. [www.dnalounge.com](http://www.dnalounge.com)

**BRUTAL SOUNDS EFFECTS FESTIVAL #72**

Really looking forward to some earhole mindfuckery from various experimental electronic crews at the at the bleeding edge Lab space. With Antimatter, Pulsating Cyst, Ebony Cubbyhole, Beast Nest, Moo Kao, Ribspace, and more. I made none of the above names up.

Sat/12, 8pm-11pm, \$7–\$20 sliding scale. The Lab, 2948 16th St., SF. [www.thelab.org](http://www.thelab.org) **SFBG**



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**MICHAEL HURLEY**  
**JESSICA PRATT**

**FRI. JAN. 18 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR**  
**BITCHSLAP! COMEDY SHOWCASE**  
**MARCA GOMEZ • LIZ GRANT** SEATED  
**ELOISA BRAVO • NATASHA MUSE**  
**KARINDA DOBBINS • PRIYA PRASAD**  
**HOSTED BY KIMBERLY ROSE WENDT**

**FRI. JAN. 25 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR**  
**DANIEL CASTRO BAND**  
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## MUSIC LISTINGS

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AT THE ELBO ROOM SAT/12.



Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

### WEDNESDAY 9

#### ROCK/BLUES/HIP-HOP

**Dean Brown feat. Marvin "Smitty" Smith, Gerry Etkins, Hadrien Feraud** Yoshi's SF. 8pm, \$22.  
**Charles vs Todd** Johnny Foley's Dueling Pianos. 9pm, free.  
**Creative Adult, Prescription** Hemlock Tavern. 8:30pm, \$6.  
**Brian Jordan's Boogaloo Band** Boom Boom Room. 8pm, \$5.  
**Keith Crossan Blues Showcase** Biscuits and Blues. 8pm, \$15.  
**Kool AD, Safe, Trill Team 6, Trackademicks** Elbo Room. 9pm, \$10.  
**O Presidente, Panch-san, Aerosols** Bottom of the Hill. 9pm, \$8.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Shannon and the Clams, Therapists, Youthbitch, Primitive Hearts** Thee Parkside. 9pm, \$8.  
**Curt Yagi and the People Standing Behind Me, Sans Pablo, Bigelow's** Treehouse, Austin Pidgeon Brick and Mortar Music Hall. 8pm, \$5-\$8.

#### JAZZ/NEW MUSIC

**Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free.  
**Ricardo Scales** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 6:30pm, \$5.

#### FOLK/WORLD/COUNTRY

**DIEKAFO** Cafe Du Nord. 9:30pm, \$12-\$15.  
**Timba Dance Party** Bissap Baobab, 3372 19th St, SF; [www.bissapbaobab.com](http://www.bissapbaobab.com). 10pm, \$5. Timba and salsa cubana with DJ Walt Digggz.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.  
**Coo-Yah!** Slate Bar, 2925 16th St, SF; [www.slate-sf.com](http://www.slate-sf.com). 10pm, free.  
**Hardcore Humpday Happy Hour** RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.  
**Martini Lounge** John Collins, 138 Minna, SF; [www.johncollins.com](http://www.johncollins.com). 7pm. With DJ Mark Divita.

### THURSDAY 10

#### ROCK/BLUES/HIP-HOP.

**Abatis, Illusion of Self, City of Women** Boom Boom Room. 8pm, \$7.  
**Bells, Yesway, Zakiya Harris** Brick and Mortar Music Hall. 9pm, \$5-\$8.  
**Roberta Gambarini** Yoshi's SF. 8pm, \$25; 10pm, \$18.  
**Gunshy** Johnny Foley's. 9pm, free.  
**Jerome LOL, popscene DJs** Rickshaw Stop. 9:30pm, \$13-\$15.  
**Hamilton Loomis** Biscuits and Blues. 8 and 10pm, \$15.  
**Jennifer O'Connor** Hotel Utah. 9pm, \$10.  
**Sic Alps, Bill Orcutt, Chris Forsyth, Meg Baird** Hemlock Tavern. 8:30pm, \$8.  
**Solos, EV Kain, San Francesca** Bottom of the Hill. 9pm, \$10.  
**Todd vs Charles** Johnny Foley's Dueling Pianos. 9pm, free.  
**Truckstop Darlin'** Grant and Green. 9pm, free.  
**Volumes, Dissipate, Reformers, Izeovasis, Plagues of the Armada** DNA Lounge. 7pm, \$12.

#### JAZZ/NEW MUSIC

**SF Jazz Hotplate Series** Amnesia. 9pm.  
**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.

#### FOLK/WORLD/COUNTRY

**Mitch Polzak** Atlas Cafe, 3049 20 St, SF; [www.atlascave.net](http://www.atlascave.net). 8-10pm, free.  
**Subcontinental Drift** Cafe Du Nord. 6:30pm, \$5.



**Twang! Honky Tonk** Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker spin Afrobeat, Tropicália, electro, samba, and funk.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground  
**Base: Nicole Moudaber** Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$5-\$10.  
**Darling Nikki** Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm, free. Queer dance party.  
**First Base** Rebel, 1760 Market, SF; Facebook: Rebel. 10pm, \$3. Old school breaks, disco house, and electro breaks with

DJ Loryn, Becky Knox, and guests.  
**Joker and Plastician** 1015 Folsom. 10pm, \$15.  
**Lions, Tigers, and Queers** Underground SF. 10pm-2am, \$3. Indie, Electro, and House dance party with resident DJ Becky Knox and special guests.  
**Ritual Dubstep** Temple. 10pm-3am, \$5. Trap and bass. [every Thursday]  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 11

ROCK/BLUES/HIP-HOP

**Bayonics** Elbo Room. 10pm, \$10.  
**Charles, Nathan Temby, Jason Marion** Johnny Foley's Dueling Pianos. 9pm, free.

**Cherelle feat. Alexander O'Neal** Yoshi's SF. 8pm, \$42; 10:30pm, \$34.  
**Coo Coo Birds, Walking Spanish, Shannon Harney** Slim's. 9pm, \$12.  
**Holy Shit!, Conquistador, Harry Merry, DJ Neil Martinson** Brick and Mortar Music Hall. 9pm, \$7-\$10.  
**Keane, Youngblood Hawke** Warfield. 8:30pm, \$39.50-\$42.  
**Mixers** Johnny Foley's. 9pm, free.  
**Mister Lies, Giraffage, Some Ember** Bottom of the Hill. 9:30pm, \$12.  
**Moonbeams, Tennis System, Slowness** Hemlock Tavern. 9:30pm, \$7.  
**Jackie Payne** Biscuits and Blues. 8 and 10pm, \$20.  
**Pride and Joy** Bimbo's. 8pm, \$25.  
**Prima Donna, Flexx Bronco, Bell Tower** Thee Parkside. 9pm, \$8.  
**Range of Light Wilderness, Kacey Johansing, Little Wings** Cafe Du Nord. 9pm,

\$10-\$12.  
**Thee Oh Sees, Sic Alps** Independent. 8pm, \$16.  
**Chelsea Wolfe, King Dude** Great American Music Hall. 9pm, \$15.  
**"You Ain't Nothin' But A Diamond Dog: A Bowie Presley Birthday Soiree"** Rickshaw Stop. 9pm, \$10-\$13.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Black Market Jazz Orchestra** Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

DANCE CLUBS

**Heartbeat** John Collins, 138 Minna, SF; www.

johncolins.com. 9pm. Hip-hop, R&B, reggae, soul, and dancehall.  
**Indie Slash** Amnesia. 10pm. With DJ Danny White.  
**Joe** Lookout, 3600 16th St., SF; www.look-outsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Project-46** Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$20-\$30.  
**Push the Feeling** Underground SF, 424 Haight, SF; yachtidj.eventbrite.com.

CONTINUES ON PAGE 36 >>

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THURSDAY 01/10

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• Jennifer O'Connor

• Chris Brokaw

• Anthony Presti

FRIDAY 01/11

9PM • \$10 ADV & DOOR

• Elliot Schneider

• Just Cream

• Jackie and the Beanstalk

SATURDAY 01/12

9PM • \$10 ADV & \$12 DOOR

• Red Wanting Blue

• The Oarsmen

• Saffell

SUNDAY 01/13

8PM • \$5 ADV & DOOR

• Ramon and Jessica

• Wiener Kids

• For Now

MONDAY 01/14

8PM • \$FREE

• Open mic with Brendan Getzell

TUESDAY 01/15

8PM • \$7 ADV & DOOR

• Hi Ho Silver Oh

• Charlyne Yi

• Debbie Neigher

• Psychic Hiking

WEDNESDAY 01/16

8PM • \$6 ADV & \$8 DOOR

• Brolly

THURSDAY 01/17

9PM • \$10 ADV & DOOR

• Jerry Joseph

• Kate Burkart

FRIDAY 01/18

9PM • \$10 ADV & DOOR

• Jerry Joseph

• Lucy Michelle

SATURDAY 01/19

9PM • \$8 ADV & \$10 DOOR

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# MUSIC LISTINGS

CONT>>

9pm, \$5-\$8. With Yacht (DJ set), Jeffrey Jerusalem, YR SKULL, epicsauce DJs.  
**RJDJ** 1015 Folsom. 10pm, \$17.  
**Soma Tour feat. Slam, H-Foundation** Public Works. 9:30pm, \$15-\$25.  
**#Y3K** DNA Lounge. 10pm. With Brenmar, Salva, and DJ Marco de la Vega.

## SATURDAY 12

### ROCK/BLUES/HIP-HOP

**Angry Samoans, Midnite Snaxxx, Re-Volts, Cyclops** Three Parkside. 9pm, \$10.  
**Cherelle feat. Alexander O'Neal Yoshi's SF.** 8 and 10:30pm, \$42.  
**Dogpatch** 50 Mason, SF;

www.50masonsocietyhouse.com. 8pm, free.  
**Hony Wilders** Riptide Tavern. 9:30pm, free.  
**Kicker, Bad Cop/Bad Cop, Pang!** Bender's, 800 S. Van Ness; www.bendersbar.com. 10pm, \$5.  
**Los Rakas, A-1, Nima Fadavi (DJ set)** Rickshaw Stop. 8pm, \$15-\$18.  
**Mondo Generator, Saviours, Wino, DJ Rob Metal** Bottom of the Hill. 9pm, \$13.  
**Rabbles, Super Natural** Hemlock Tavern. 9:30pm, \$7.  
**Red Wanting Blue, Oarsmen, Saffell** Hotel Utah. 9pm.  
**Sleepless Nights: A Tribute to Gram Parsons and Cosmic American Music** Great American Music Hall. 9pm, \$13. With Red Meat, Chuck Prophet, Sweet Chariot, and more.  
**Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.  
**Sons of Fathers** Brick and Mortar Music

Hall. 9pm, \$13.  
**Sum 41, Hunter Valentine, I Am Dynamite** Regency Ballroom. 8pm, \$23.  
**Tall Shadows** Johnny Foley's. 9pm, free.  
**Thee Oh Sees, Mallard** Independent. 8pm, \$16.  
**Todd, Jason Marion, Charles** Johnny Foley's Dueling Pianos. 9pm, free.  
**Will Magid Trio, DJ Izzy\*Wise** Cafe Du Nord. 9:30pm, \$15.

### JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

### FOLK/WORLD/COUNTRY

**"Malanka 2013"** Ukrainian Orthodox Church Hall, 345 Seventh St, SF; www.stmichaeluoc-sf.org. 7pm, \$25-\$40. Ukrainian New Year's

Eve Ball with Anatoliy Makhlin Band.  
**Ramblin' Jack Elliott, Vikki Lee and Russ "Muleskinner" Whitehead** SF Live Arts at Cyperian's, 2097 Turk, SF; www.noevalley-musicseries.com. 8pm, \$22.  
**Rockabilly Breakdown** Plough and Stars. 9:30pm, \$6-\$10. With Hank Biggs and the Hardtops.  
**"Ukrainian Christmas" by Kolyada** Koret Auditorium, San Francisco Public Library Main Branch, 100 Larkin, SF; www.stmichaeluocsf.org. 3-5pm, free.  
**Craig Ventresco and Meredith Axelrod** Atlas Cafe, 3049 20 St, SF; www.atlascasf.net. 4-6pm.

### DANCE CLUBS

**Bootie SF** DNA Lounge. 9pm, \$10-\$15.  
**Braza!** Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Brazilian dance

party.  
**Club Gossip** Cat Club. 9pm, free before 9:30pm, \$5-\$8 after. With VJs Shon, Low Life, Damon, and more.  
**Cockblock** Rickshaw Stop. 10pm, \$5-\$10.  
**DAMSF** DNA Lounge. 1:30pm, \$10-\$20. With RJ Kool Raul, Markopolo.  
**David Garcia, Hector Garza** Vessel, 85 Campton, SF; www.vesselsf.com. 10pm, \$20-\$30.  
**Kinky Disko** Underground SF, 424 Haight, SF; www.kinkydisco.com. 10pm, \$7. With DJ Johnny Sonic, Allen Craig.  
**Non Stop Bhangra** Public Works. 9pm, \$15. With Baraat Mob, Dholrhythms, DJ Jimmy Love, and more.  
**Tormenta Tropical** Elbo Room. 10pm, \$5-\$7.10. With Dubbel Dutch, El G, Shawn Reynaldo and Oro11.  
**2 Men Will Move You** Amnesia. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th

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SATURDAY JANUARY 12TH 9:30PM \$15 (WORLD)  
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SUNDAY JANUARY 13TH 7:30PM \$10-\$20 SLIDING SCALE (BLUEGRASS)  
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WEDNESDAY JANUARY 16TH 8PM \$10/\$12 (JAZZ/EXPERIMENTAL)  
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THURSDAY JANUARY 17TH 9PM \$10 (INDIE)  
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SATURDAY JANUARY 19TH 9PM \$10 (INDIE)  
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**TREMOR LOW • MY SATELLITE**

SUNDAY JANUARY 20TH 8:30PM \$10 (ROCK/BLUES)  
**BESO NEGRO**  
**SAGE • STEAKHOUSE**

WEDNESDAY JANUARY 23RD 8:30PM \$10 (INDIE)  
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THURSDAY JANUARY 24TH 8PM \$10 (ROCK/POP)  
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**BRIAN FUENTE** (THE VOICE)  
**JASON PATRICK STEVENS**

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**SOME EMBER**

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SAT JANUARY 12 6:30PM \$5-10  
**WRITERS WITH DRINKS**  
JAN RICHMAN • RAMEZ NAAM • DEB CAMPO  
10PM \$5  
**EL SUPERRITMO!**  
EL KOOL KYLE Y DJ ROGER MÂS  
CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN JANUARY 13 7:30 \$8  
SANDY PEREZ • DENNYDENNYBREAKFAST • GREX

MON JANUARY 14 9:30PM \$3  
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THU 1/10 9:30PM \$5 B4 11 \$7 AFTER  
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FRI 1/11 10PM \$10  
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**BAYONICS**  
PLUS **LOCO BLOCO**  
**DJ JULICIO**

SAT 1/12 10PM \$5 B4 11PM \$10 AFTER  
BERSA DISCOS PRESENTS  
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**TROPICAL**  
**DUBBEL DUTCH** (MIXPAK) (NYC),  
EL G (ZZK) (BUENOS AIRES)  
RESIDENT DJS  
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SUN 1/13 9PM FREE B4 9:30PM \$6 AFTER  
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TUE 1/15 9PM \$7  
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**VEM-Q-TEM** AND  
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RESIDENT DJS  
**CARIOCA & LUCIO K**

WED 1/16 9PM \$7  
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WITH LIVE BAND!  
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**AISHA FUKISHIMA,**  
AND **BOTTOM HAMMER**

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THU 1/17 AFROLICIOUS  
FRI 1/18 NATIVE ELEMENTS  
SAT 1/19 SAT NITE SOUL PARTY  
SUN 1/20 DUB MISSION: NICKODEMUS  
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# MUSIC LISTINGS

St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

## SUNDAY 13

### ROCK/BLUES/HIP-HOP

**“Arrival from Sweden: The Music of Abba”**  
Yoshi’s SF. 6pm, \$22; 8pm, \$28.  
**Cannibal Ox, Keith Masters, Double AB, Kenyatta Black, I Realz** Brick and Mortar Music Hall. 9pm, \$15.  
**Jerry Miller Band feat. Terry Haggerty** Biscuits and Blues. 7 and 9pm, \$20.  
**Terry Savastano** Johnny Foley’s. 9pm, free.  
**Voodoo Blues with Slim Jenkins** Amnesia. 9pm.

### JAZZ/NEW MUSIC

**Diana Gameros** Bliss Bar, 4026 24th St, SF; www.blissbar.com. 4:30pm, \$10.

### FOLK/WORLD/COUNTRY

**Brazil and Beyond** Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30-9pm, free. With Brian Moran.  
**“San Francisco Bluegrass and Old-Time Festival Benefit Show”** Cafe Du Nord. 7:30pm, \$10-\$20. With Front Country, Possum and Lester, Skinny.

### DANCE CLUBS

**Beats for Brunch** Thee Parkside. 11am, free.  
**DJ Pretty Ricky** Hemlock Tavern. 10pm, free.  
**Dub Mission** Elbo Room. 9pm, \$6. With DJ Sep, Ludichris, Maneesh the Twister.  
**Jock** Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

## MONDAY 14

### ROCK/BLUES/HIP-HOP

**Damir** Johnny Foley’s. 9pm, free.  
**Kiwi Time, Cartoon Bar Fight, Chandelie** Brick and Mortar Music Hall. 9pm, \$5-\$8.

### JAZZ/NEW MUSIC

**Mike Olmos** Biscuits and Blues. 7:30pm, \$12.

### FOLK/WORLD/COUNTRY

**Toshio Hirano** Amnesia. 9pm.

### DANCE CLUBS

**Crazy Mondays** Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.  
**Death Guild** DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radio, Melting Girl.  
**M.O.M.** Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.  
**Soul Cafe** John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.  
**Vibes N’ Stuff** El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

## TUESDAY 15

### ROCK/BLUES/HIP-HOP

**Apache, Uniko Atama, Bad Coyotes, Life Stinks, DJ Motorchad** Knockout. 9:30pm, \$7.  
**Stan Erhart Band** Johnny Foley’s. 9pm, free.  
**Quiet Men, Manhattan Murder Mystery, John Courage and the Great Pains** Bottom of the Hill. 9pm, \$8.  
**Ugly Winner, Schande, Suicides** Amnesia. 9pm, \$7.

### JAZZ/NEW MUSIC

**Matt Von Roderick** Yoshi’s SF. 8pm, \$18.

### FOLK/WORLD/COUNTRY

**Brazilian Wax** Elbo Room. 9pm, \$7. Fat Tuesdays. **SFBG**



FRIDAY 1/11  
**STUNG - A TRIBUTE TO THE POLICE**

SATURDAY 1/12  
**THE UNTOUCHABLES**

THURSDAY 1/17  
**EGGPLANT CASINO CHUM**  
**PHISH TRIBUTE BAND**

WEDNESDAY 1/19  
**THE SPAZZMATICS**

WEDNESDAY 1/23  
**MIDGE URE**  
**THE VOICE OF ULTRAVOX**

FRIDAY 1/25  
**DADA**

SATURDAY 2/9  
**STATELINE EMPIRE**

FRIDAY 2/22  
**BIG SAM'S FUNKY NATION**

SATURDAY 4/6  
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WED 1/9  
7PM **RED HOTS BURLESQUE** \$5-10  
8PM **OMG! KARAOKE** NOS

FRI 1/11  
5:30PM **FREE OYSTERS ON THE HALF SHELL**  
6PM **DJ'S CARMEN AND MIRNANDA** DISCO/FUNK NOS  
9PM **FEDORABLE QUEER DANCE PARTY**

SAT 1/12  
9PM **DJ FOREST JUZIUK** DISCO/DUB/POSTPUNK NOS (FRONT ROOM)  
3PM **EAGLE IN EXILE**

SUN 1/13  
3PM **SALSA SUNDAY WITH VISSION LATINA!**

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**WILLY MASON**

SAT. FEB. 2 - \$15 ADV/\$18 DOOR - DOORS 8, SHOW 9  
**ADAM GREEN & BINKI SHAPIRO**

MON. FEB. 18 - \$18 ADV/\$20 DOOR - DOORS 8, SHOW 9  
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THURSDAY, JAN 17

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HOSTED BY FRANK FINN  
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THURSDAY, JAN 24

**MIKE RELM'S GHETTO BLASTER**  
D-SHARP  
MILES THE DJ  
FRIDAY, JAN 25

POPSCENE PRESENTS  
**MIKE AND THE DOE**  
DJ ARON AXELSEN  
VACATIONER  
SATURDAY, JAN 26

**DR. BROWN**  
SUNDAY, JAN 27

MON 1.28  
SF SKETCHFEST PRESENTS  
REGGIDENCY: A REGGIE WATTS SERIES  
**REGGIE WATTS & MICHAEL WINSLOW: SOUND EFFECTS SUMMIT**

TUE 1.29  
**CODY CHESNUTT**

THU 1.31  
KALKX PRESENTS  
**DENGUE FEVER**

FRI 2.1  
**HE'S MY BROTHER SHE'S MY SISTER**  
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SAT 2.2  
**MARCO BENEVENTO**  
MIKE DILLON

THU 2.7  
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**“Risk Is This...The Cutting Ball New Experimental Plays Festival”** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). Free (\$20 for reserved seating; \$50 for five-play reserved seating festival pass). Jan 11-Feb 9. Three new works (by Sean San José, Dipika Guha, and Basil Kreimendahl) and two new “Risk Translations.”

### BAY AREA

**Intimate Apparel** Pear Avenue Theatre, 1220 Pear, Mtn View; [www.thepear.org](http://www.thepear.org). \$10-30. Previews Thu/10, 8pm. Opens Fri/11, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Jan 27. Pear Avenue Theatre performs Lynn Nottage's drama about a seamstress in 1905 New York City.

### ONGOING

**Bell, Book and Candle** SF Playhouse, 450 Post, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-60. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Jan 19. John van Druten's 1950 Broadway comedy (later a film with Jimmy Stewart and Kim Novak) is the fluff that wozy holiday evenings are made on, striking an appealing balance between wacky storyline, witty banter, and lightly lathered romance. Gillian Holroyd (Lauren English), the powerful young witch and landlady of a swank Manhattan apartment building, has the hots for a disgruntled neighbor, the recently engaged publisher Shepherd Henderson (William Connell), who's lately come home to find Gillian's mischievous sister (Zehra Berkman) in his locked apartment. Gillian may be a witch, but she's far too ethical to actually work a little magic on the object of her desire, seeing as he's already spoken for — at least until she learns the woman in question is an old nemesis from college. All's fair in love and war, counsels loving warlock and brother Nicky (Scott Cox), who soon brings into the mix a hapless author (Louis Parnell) researching witches in New York City. Gillian, meanwhile, flirts with kryptonite, since witches who fall in love lose their powers. Director Bill English's sure treatment for SF Playhouse features enjoyable performances across the cast, but Connell's classically tailored comic leading man and Lauren English's alternately proud, kittenish, and vulnerable heroine are the indispensable spellbinders. (Avila)

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; [www.foodiesthemusical.com](http://www.foodiesthemusical.com). \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**Hedwig and the Angry Inch** Boxcar Playhouse, 505 Natoma, SF; [www.boxcartheatre.org](http://www.boxcartheatre.org). \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.

**The Listener: Short Stories on Stage, A Cycle of Original Comic Stories** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sat, 8pm; Sun, 5pm (Jan 27, shows at 3 and 7pm). Through Jan 27. Charlie Varon reads five comic short stories, presented in two parts. Part one: Sat/12-Sun/13; Part two: Jan 19-20 and 26; parts one and two in

succession: Jan 27.

**The Marvelous Wonderettes** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$27-46. Wed/9-Sat/12, 8pm; Sun/13, 2pm. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical. **Something Cloudy, Something Clear** Eureka Theatre, 215 Jackson, SF; [www.thehino.org](http://www.thehino.org). \$15-30. Wed/9-Sat/12, 8pm; Sun/13, 3pm. Theatre Rhinoceros performs one of Tennessee Williams' lesser-known works, based on the playwright's own early years. **The Waiting Period** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Fri, 8pm; Sat, 5pm. Extended through Jan 26. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events' in Copeland's life. The play concerns an episode of severe depression in which he considered suicide, going so far as to purchase a handgun — the title coming from the legally mandatory 10-day period between purchasing and picking up the weapon, which leaves time for reflections and circumstances that ultimately prevent Copeland from pulling the trigger. A grim subject, but Copeland (with co-developer and director David Ford) ensures there's plenty of humor as well as frank sentiment along the way. The actor peoples the opening scene in the gun store with a comically if somewhat stereotypically rugged representative of the Second Amendment, for instance, as well as an equally familiar “dood” dude at the service counter. Afterward, we follow Copeland, a just barely coping dad, home to the house recently abandoned by his wife, and through the ordinary routines that become unbearable to the clinically depressed. Copeland also recreates interviews he's made with other survivors of suicidal depression. Telling someone about such things is vital to preventing their worst outcomes, says Copeland, and telling his own story is meant to encourage others. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at per-

haps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

**The World's Funniest Bubble Show** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$8-50.

Sun, 11am. Extended through March 17. The Amazing Bubble Man (a.k.a. Louis Pearl) continues his family-friendly bubble extravaganza.

### BAY AREA

**Acid Test: The Many Incarnations of Ram Dass** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sat, 8pm; Sun, 3pm. Extended through Feb 17. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure. **Troublemaker, or the Freakin Kick-Adventures of Bradley Boatwright** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-77. Opens Wed/9, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Feb 3. Berkeley Rep presents the world premiere of a play — about a 12-year-old wannabe superhero — it commissioned from writer Dan LeFranc.

**Woyzeck** Ashby Stage, 1901 Ashby, Berk; [www.shotgunplayers.org](http://www.shotgunplayers.org). \$23-35. Wed-Thu, 7pm; Fri-Sat, 8pm (also Sat/12 and Jan 19, 5pm); Sun, 5pm. Extended through Jan 20. Shotgun Players presents Tom Waits, Kathleen Brennan, and Robert Wilson's tragic musical, based on an unfinished 1837 play by Georg Büchner.

### PERFORMANCE/DANCE

**Caroline Lugo and Carolé Acuña's Ballet Flamenco** Peña Pachamama, 1630 Powell, SF; [www.carolinlugo.com](http://www.carolinlugo.com). Sun/13, 6:15pm. \$15-19. Flamenco performance by the mother-daughter dance company, featuring live musicians.

**“Comedy Returns to El Rio”** 3158 Mission, SF; [www.koshercomedy.com](http://www.koshercomedy.com). Mon/14, 8pm. \$7-20. With Dhaya Lakshminarayanan, Steven Alan Green, Kenny Yun, Bobby Golden, and Lisa Geduldig.

**“Comedy Stars All Pro Showcase”** Neck of the Woods, 406 Clement, SF; [www.neck-ofthewoodssf.com](http://www.neck-ofthewoodssf.com). Tue/15, 8pm. \$8. Hosted by Danny Dechi and featuring Al Clethen, Bob Sarlatte, Bobby Salem, Will Durst, and more. **“Cynic Cave”** Cinecave (beneath Lost Weekend Video), 1034 Valencia, SF; [facebook.com/cyniccave](http://facebook.com/cyniccave). Sat/12, 6pm: live recording of “Friday Night Film School” podcast. Sat/12, 8pm, \$10: comedy with Kaseem Bentley, Caitlin Gill, Matt Louv, and more.

**“Dance Rush”** Palace of Fine Arts, 3301 Lyon, SF; [www.dance-rush.com](http://www.dance-rush.com). Fri-Sat, 7pm (also Sat, 2pm); Sun, 2pm. Through Jan 20. \$58-50-110. A “mega production” featuring Yada's Dance Company, comprised of 40 dancers (performing jazz, ballet, folk, and contemporary styles) on tour from Malta. **“Dream Queens Revue”** Aunt Charlie's Lounge, 133 Turk, SF; [www.dreamqueensrevue.com](http://www.dreamqueensrevue.com). Wed/9, 9:30pm. Free. Drag with Collette LeGrande, Ruby Slippers, Sophilya Leggz, and more.

**“A Funny Night for Comedy”** Actor's Theatre of San Francisco, 855 Bush, SF; [www.natashamuse.com](http://www.natashamuse.com). Sun/13, 7pm. \$10. With Scott Capurro and hosts Natasha Muse and Ryan Cronin.

**“Ham Pants Productions Presents! Sketch Comedy!”** Stage Werx, 446 Valencia, SF; [www.hampant-sproductions.com](http://www.hampant-sproductions.com). Tue/15, 8pm. \$10. Promising sexy dancing, dirty songs, and “psychotic love poetry.”

**“Reveries and Elegies”** CounterPULSE, 1310 Mission, SF; [www.counterpulse.org](http://www.counterpulse.org). Sat/12-Sun/13, 4:15pm. \$20. Mary Armentrout Dance Theater performs a new site-specific performance installation.

**“San Francisco Magic Parlor”** Chancellor Hotel Union Square, 433 Powell, SF; [www.sfmagicparlor.com](http://www.sfmagicparlor.com). Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony.

**“Your Body Is Not a Shark”** ODC Theater, 3153 17th St, SF; [www.odctheater.org](http://www.odctheater.org). Fri/11-Sat/12, 8pm; Sun/13, 3pm. \$18-24. CADENZA and Cid Pearlman/Performance Projects presents this world premiere, choreographed by Cid Pearlman with an original score by Joan Jeanrenaud. **SFBG**



### MOCHI MAGIC: FIND OUT HOW THIS JAPANESE TREAT IS MADE AT THE ASIAN ART MUSEUM (SAT/12)

PHOTO VIA ASIAN ART MUSEUM

On the Cheap listings by Caitlin Donohue. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 9

**“Dancing in the Dragon's Jaws: Gay San Francisco 1985-1988”** San Francisco Main Library, 100 Larkin, SF. [www.sfpl.org](http://www.sfpl.org). Through Feb. 10. Just as the first onslaught of HIV/AIDS attacked his community, photographer Thomas Alleman was shooting the scene in Castro. Protest, activist portraits, and nightlife are all visible among this exhibit's photos.

## THURSDAY 10

**“Life and Death: A Community Conversation on Capital Punishment”** SOMArts Cultural Center, 934 Brannan, SF. [www.somarts.org](http://www.somarts.org). 6-8pm, free. As part of the “Speak Your Peace” exhibit, which brings together different artists' visions of social justice, SOMArts hosts a panel of people affected by the death penalty: a mother of a child who was killed and a representative from Death Penalty Focus among them. **“Unknown But Knowable States”** Gallery Wendi Norris, 161 Jessie, SF. (415) 346-7812, [www.gallerywendinorris.com](http://www.gallerywendinorris.com). Through March 2. Opening reception 5-8pm, free. The surrealist artist's work takes up all 5,000 square feet of this gallery's showfloor. **Future Esoteric: The Unseen Realms book launch** Project One, 251 Rhode Island, SF. [www.p1sf.com](http://www.p1sf.com). 7pm-late, \$5 or \$20 with signed copy of book. Those of us feeling particularly woo-woo this new year would do well to head to Project One art bar tonight for author Brad Olsen's party celebrating the release of his new read, which explores the magic of the unseen.

## FRIDAY 11

**“Love, Life, Art, and the Devil”** works by Sacha Eckes Fouladi Projects, 1803 Market, SF. [www.fouladiprojects.com](http://www.fouladiprojects.com). Through Feb. 23. Opening reception: 6-8pm, free. Can we see traces of a pre-Twitter San Francisco in this retrospective of hometown artist Eckes? Her work is often colorful, jumbled heaps of heads, feet, cloud forms — so yes, we think so.

## SATURDAY 12

**Mochi pounding party** Asian Art Museum, 200 Larkin, SF. (415) 581-3500, [www.asianart.org](http://www.asianart.org). Noon, free with \$12 museum admission. Recovered from your holiday sugar hangover yet? This is way more fun than candy canes and chocolate coins though — family-friendly activities are featured during this demonstration of the art of pounding rice into pillow-soft mochi balls, just steps away from the Asian Art Museum's highly-touted new calligraphy exhibit. **Free dance classes** Luna Dance Institute, 605 Addison, Berk. [www.lunadanceinstitute.org](http://www.lunadanceinstitute.org). Noon-3pm, free. This dance school celebrates its return to Berkeley with first

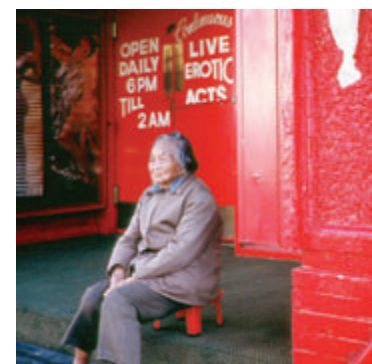
modern dance instruction for older kids, then a family dance classes that everyone can shake a hip to.

**Ten years of Root Division** Root Division, 3175 17th St., SF. [www.rootdivision.org](http://www.rootdivision.org). Through Jan. 26. Opening reception: 7-10pm, free. The Mission's advocates for art education celebrate a decade of service today — and they're marking the occasion by, what else, a community art exhibit of creative types that have been associated with the group going back 10 years.

**Family birding** SF Botanical Gardens, 1199 Ninth Ave. [www.sfbotanicalgardens.org](http://www.sfbotanicalgardens.org). 8am-12:30pm, free. Citizen science, anyone? Bring the kids to take part in the Christmas Bird counts, which has long served as a barometer for how our avian populations are doing. Bring a lunch and learn how to really wield a pair of binoculars. The day's activities are geared towards kids between the ages 8-16.

**San Francisco 1906 treasure hunt** Sports Basement, 1590 Bryant, SF. [www.go-terraloco.blogspot.com](http://www.go-terraloco.blogspot.com). Registration opens at 8:30am, game starts at 10am, \$10-35. Grab your history buff friends and take off with a map of buildings that have been standing since before the big quake of '06. Snacks will await your return after the game is done, and you'll even get 10 percent off at Sports Basement for playing.

## SUNDAY 13



**“Images from Chinatown: Four Decades of Photographs”** Chinese Cultural Center of San Francisco, 750 Kearny, SF. (415) 986-1822, [www.c-c-c.org](http://www.c-c-c.org). We're lucky to have one of the most vibrant Chinatowns in the country, and this photography exhibit should show you why. Shutterbug Maurice H. Edelstein has captured neighborhood residents of all ages, and even documented the protests against the shuttering of the I-Hotel.

## TUESDAY 15

**Young Artists 2013 exhibition** Healdsburg Center for the Arts, 130 Plaza, Healdsburg. [www.healdsburgcenterforthearts.com](http://www.healdsburgcenterforthearts.com). Through Feb. 3. Opening reception: 4-7pm, free. Elementary school students are the stars of this annual group exhibition, which assembles 2D and 3D works alike. **SFBG**





Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**Amour** Arriving in local theaters atop a tidal wave of critical hosannas, *Amour* now seeks to tempt popular acclaim — though actually *liking* this perfectly crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eightysomething former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat — and the rest of *Amour* unfolds with a series of invasions, with Anne's declining health the most distressing, though there are also unwanted visits from the couple's only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie's called *Amour*, so there's some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) *Clay*. (Eddy)

**California Solo** Whatever happened to ...? In a sense, Robert Carlyle — lost too long to US movie audiences while marooned on *SGU Stargate Universe* — might have found the ideal role in this soulful indie turn as a Scottish rock star on the decline. Lachlan (Carlyle) was once the guitarist in a Britpop-band-on-the-verge called the Cranks — now he's grounding himself by working at a farm outside LA and doing his humble part in the music world with a podcast on spectacular rock 'n' roll deaths. But Lachlan's attempts to hold steady are dashed when he's slapped with a DUI and his immigration status is threatened. With few bucks saved and a life that has gone strictly solo for far too long, the free spirit is forced to reckon with his past — an old manager (Michael Des Barres), the ex-wife (Kathleen Wilhoite) and daughter (Savannah Lathem) he never sees — in an attempt to avoid getting deported. Echoes of both Dennis Wilson's and Noel Gallagher's rock histories reverberate through *California Solo*, as do 1983's *Tender Mercies*, 2009's *Crazy Heart*, and other music films about charismatic old reprobates coming to terms with their misdeeds. The intense, sexy Carlyle, however, makes it clear through the specifics of his performance that this story, and these sins, is his extremely flawed, charmingly self-absorbed character's own. Will he or won't he fabulously flame out rather than fade away, asks writer-director Marshall Lewy (2007's *Blue State*)? The more heroic path, according to *California Solo*, might be waking up to face yet another day. For a longer review of this film, see "The Damage Done." (1:34) *Opera Plaza*. (Chun)

**Gangster Squad** Ryan Gosling leads a fedora-wearing cast in this cops 'n' mobsters tale set in 1949 Los Angeles. (1:53)

**A Haunted House** Marlon Wayans stars in this spoof of the *Paranormal Activity* series and other "found footage" films. Mocking the trend means it's on its way out, right? (1:25)

**Only the Young** First seen locally at the 2012 San Francisco International Film Festival, this documentary from Elizabeth Mims and Jason Tippet is styled like a narrative and often shot like a fine art photograph (or at least a particularly bitchin' Instagram), with an unexpectedly groovy soundtrack. It follows a pair of high schoolers with ever-changing hairstyles in dried-up Santa Clarita, Calif. — a burg of abandoned mini-golf courses and squatter's houses, and a place where the owner of the local skate shop seems equally obsessed with tacos and Jesus. It's never clear where Garrison and Kevin fall on the religious spectrum — though "the church" has a looming importance, influencing relationships if not wardrobe choices — but one gets the feeling all they *really* care about is skateboarding, with their own friendship a close second. Less certain are Garrison's feelings about punky, tough-yet-sweet gal pal Skye — especially when they begin spending time with new flames. *Only the Young*'s seemingly random choice of subjects works to its advantage, capturing the kids' unaffected, surprisingly honest point of view on subjects as varied as cars, dating, college, the economy, and Gandalf Halloween costumes. (1:10) *Roxie*. (Eddy)

## ONGOING

**Anna Karenina** Joe Wright broke out of British TV with the 9,000th filmed *Pride and Prejudice* (2005), unnecessary but quite good. Too bad it immediately went to his head. His increasing showiness as director enlivened the silly teenage-superspy avenger fantasy *Hanna* (2011), but it started to get in the way of *Atonement* (2007), a fine book didn't need camera gymnastics to make a great movie. Now it's completely sunk a certified literary masterpiece still waiting for a worthy film adaptation. Keira Knightley plays the titular 19th century St. Petersburg aristocrat whose staid, happy-enough existence as a doting mother and dutiful wife (to deglammed Jude Law's honorable but neglectful Karenin) is upended when she enters a mutually passionate affair with dashing military officer Count Vronsky (Aaron Taylor-Johnson, miscast). Scandal and tragedy ensue. There's nothing wrong with the screenplay, by Tom Stoppard no less. What's wrong is Wright's bright idea of staging the whole shebang as if it were indeed staged — a theatrical production in which nearly everything (even a crucial horse race) takes place on a proscenium stage, in the auditorium, or "backstage" among riggings. Whenever we move into a "real" location, the director makes sure that transition draws attention to its own cleverness as possible. What, you might ask, is the point? That the public social mores and society Anna lives in are a sort of "acting"? Like wow. Add to that another brittle, mannered performance by Wright's muse Knightley, and there's no hope of involvement here, let alone empathy — in love with its empty (but very prettily designed) layers of artifice, this movie ends

up suffocating all emotion in gilded horseshit. The reversed-fortune romance between Levin (Domhall Gleeson) and Kitty (Alicia Vikander) does work quite well — though since Tolstoy called his novel *Anna Karenina*, it's a pretty bad sign when the subsidiary storyline ends up vastly more engaging than hers. (2:10) *Albany*, *Embarcadero*. (Harvey)

**Argo** If you didn't know the particulars of the 1979 Iranian Revolution, you won't be an expert after *Argo*, but the film does a good job of capturing America's fearful reaction to the events that fol-

lowed it — particularly the hostage crisis at the US embassy in Tehran. *Argo* zeroes in on the fate of six embassy staffers who managed to escape the building and flee to the home of the sympathetic Canadian ambassador (Victor Garber). Back in Washington, short-tempered CIA agents (including a top-notch Bryan Cranston) cast about for ways to rescue them. Enter Tony Mendez (Ben Affleck, who also directs), exfil specialist and father to a youngster wrapped up in the era's sci-fi craze. While watching 1973's *Battle for the Planet of the Apes*, Tony comes up

with what Cranston's character calls "the best bad idea we have:" the CIA will fund a phony Canadian movie production (corny, intergalactic, and titled *Argo*) and pretend the six are part of the crew, visiting Iran for a few days on a location shoot. Tony will sneak in, deliver the necessary fake-ID documents, and escort them out. Neither his superiors, nor the six in hiding, have much faith in the idea. ("Is this the part where we say, 'It's so crazy it just might

CONTINUES ON PAGE 40 >>

# "AN INSTANT CLASSIC!"

CINDY PEARLMAN, CHICAGO SUN-TIMES

# "GLORIOUS. THE CAST IS TERRIFIC."

KAREN DURBIN, ELLE

"'GANGSTER SQUAD' BELONGS IN THE PANTHEON OF GREAT GANGSTER FILMS LIKE 'CHINATOWN,' 'BUGSY' AND 'L.A. CONFIDENTIAL.'"

STUART LEE, WNYX-TV

**GANGSTER SQUAD**

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FILM LISTINGS

CONT>>

work?" someone asks, beating the clich   to the punch.) *Argo* never lets you forget that lives are at stake; every painstakingly forged form, every bluff past a checkpoint official increases the anxiety (to the point of being laid on a bit thick by the end). But though Affleck builds the needed suspense with gusto, *Argo* comes alive in its Hollywood scenes. As the show-biz veterans who mull over Tony's plan with a mix of Tinseltown cynicism and patiotic duty, John Goodman and Alan Arkin practically burst with in-joke brio. I could have watched an entire movie just about those two. (2:00) *Embarcadero, Castro, Piedmont, Sundance Kabuki.* (Eddy)

**The Central Park Five** Acclaimed documentarian Ken Burns takes on the 1989 rape case that shocked and divided a New York City already overwhelmed by racially-charged violence. The initial crime was horrible enough — a female jogger was brutally assaulted in Central Park — but what happened after was also awful: cops and prosecutors, none of whom agreed to appear in the film, swooped in on a group of African American and Latino teenagers who had been making mischief in the vicinity (NYC's hysterical media dubbed the acts "wilding," a term that became forever associated with the event). Just 14 to 16 years old, the boys were questioned for hours and intimidated into giving false, damning confessions. Already guilty in the court of public opinion, the accused were convicted in trials — only to see their convictions vacated years after they'd served their time, when the real assailant was finally identified. Using archival news footage (in one clip, Gov. Mario Cuomo calls the crime "the ultimate shriek of alarm that says none of us are safe") and contemporary, emotional interviews with the Five, Burns crafts a fascinating study of a crime that ran away with itself, in an environment that encouraged it, leaving lives beyond just the jogger's devastated in the process. (1:59) *Roxie.* (Eddy)

**Django Unchained** Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befuddingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious Basterds*, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course, but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting,"

SPAIN'S BLANCANIEVES — A SPIN ON THE SNOW WHITE TALE ABOUT A FEMALE BULLFIGHTER IN 1920S SEVILLE — PLAYS THE SMITH RAFAEL'S "FOR YOUR CONSIDERATION" SERIES.

REP CLOCK

Schedules are for Wed/9-Tue/15 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Samsara** (Fricke, 2011), Wed-Thu, 3, 7, and **Beau Travail** (Denis, 1999), Wed-Thu, 5, 9. "Midnites for Maniacs:" •**Wayne's World** (Spheeris, 1992), Fri, 7:30; **Step Brothers** (McKay, 2008), Fri, 9:30; **Freddy Got Fingered** (Green, 2001), Fri, 11:45. •**Raiders of the Lost Ark** (Spielberg, 1981), Sat, 1:50, 7, and **Superman** (Donner, 1978), Sat, 4:05, 9:15. **Cloud Atlas** (Wachowski, Wachowski, and Tykwer, 2012), Sun, 1, 4:30, 8. **Argo** (Affleck, 2012), Tue, 2, 4:30, 7, 9:20.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **My Worst Nightmare** (Fontaine, 2012), call for dates and times. "Short Films from the 2012 Sundance Film Festival," call for dates and times. "For Your Consideration: A Selection of Oscar Submissions from Around the World:" **Keep Smiling** (Chkonia, 2012), Fri, 6:30; Sat, 3; **Blancanieves** (Berger, 2012), Fri, 8:30; **Our Children** (Lafosse, 2012), Sat, 6; **Pieta** (Kim, 2012), Sat, 8:30; **The Delay** (Pia, 2012), Sun, 4:30; **Nairobi Half Life** (Gitonga, 2012), Sun, 6:30; **War Witch** (Nguyen, 2012), Sun, 8:30; **The Intouchables** (Toledano and Nakache, 2012), Mon, 9; **When Day Breaks** (Paskaljevic, 2012), Tue, 6:30; **The Third Half** (Mitrevski, 2012), Tue, 8:30.

**INTERSECTION FOR THE ARTS** 925 Mission, SF; www.theintersection.org. \$10. **Follow Me Down: Portraits of Louisiana Prison Musicians** (Harbert, 2012), Sat, 7.

**MECHANICS' INSTITUTE** 57 Post, SF; www.milibrary.org. \$10. "Cinematit: New Years Revolution Redux 3:" **The Year of Living Dangerously** (Weir, 1983), Fri, 6.

and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy (Don Johnson) argues with the posse he's rounded up over the proper construction of vigilante hoods. It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) *Four Star, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki.* (Eddy)

**Hitchcock** On the heels of last year's *My Week With Marilyn* comes another biopic about an instantly recognizable celebrity viewed through the lens of a specific film shoot. Here, we have Anthony Hopkins (padded and prosthetic'd) playing the Master of Suspense, mulling over which project to pursue after the success of 1959's *North by Northwest*. Even if you're not a Hitch buff, it's clear from the first scene that *Psycho*, based on Robert Bloch's true crime-inspired pulpy thriller, is looming. We open on "Ed Gein's Farmhouse, 1944;" Gein (Michael Wincott) is seen in his yard, his various heinous crimes — murder, grave-robbing, body-part hoarding, human-skin-mask crafting, etc. — as yet undiscovered. Hitchcock, portrayed by the guy who also played the Gein-inspired Hannibal Lecter, steps into the frame with that familiar droll greeting:

"Guhhd eeevvveeeening." And we're off, following the veteran director as he muses "What if somebody really good made a horror picture?" Though his wife and collaborator, Alma (Helen Mirren), cautions him against doing something simply because everyone tells him not to, he plows ahead; the filmmaking scenes are peppered with behind-the-scenes moments detailed in Stephen Rebello's *Alfred Hitchcock and the Making of Psycho*, the source material for John J. McLaughlin's script. But as the film's tagline — "Behind every *Psycho* is a great woman" — suggests, the relationship between Alma and Hitch is, stubbornly, *Hitchcock*'s main focus. While Mirren is effective (and I'm all for seeing a lady who works hard behind the scenes get recognition), the Hitch-at-home subplot exists only to shoehorn more conflict into a tale that's got plenty already. Elsewhere, however, *Hitchcock* director Sacha Gervasi — making his narrative debut after hit 2008 doc *Anvil: The Story of Anvil* — shows stylistic flair, working Hitchcock references into the mise-en-sc  ne. (1:32) *Embarcadero, Four Star.* (Eddy)

**The Hobbit: An Unexpected Journey** Make no mistake: the *Lord of the Rings* trilogy represented an incredible filmmaking achievement, with well-deserved Oscars handed down after the third installment in 2003. If director Peter Jackson wanted to go one more round with J.R.R. Tolkien's beloved characters for a *Hobbit* movie, who was gonna stop him? Not so fast. This return to Middle-earth (in 3D this time) represents not one but three films — which would be self-indulgent enough even if part one didn't unspool at just under three hours, and even if Jackson hadn't decided to shoot at 48 frames per second. (I can't even begin to explain what that means from a technical standpoint, but suffice to say there's a certain amount of cinematic lushness lost when everything is rendered in insanely crystal-clear hi-def.) *Journey* begins as Bilbo Baggins (a game, funny Martin



**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "The Hills Run Red: Italian Westerns, Leone, and Beyond:" **Duck, You Sucker** (Leone, 1971), Thu, 7; **The Mercenary** (Corbucci, 1968), Sat, 8:10. "Alfred Hitchcock: The Shape of Suspense:" **The 39 Steps** (1935), Fri, 7; **Sabotage** (1936), Fri, 8:45; **The Man Who Knew Too Much** (1934), Sat, 6:30.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Tchoupitoulas** (Ross and Ross, 2012), Wed-Thu, 7, 8:45. **Only the Young** (Mims and Tippet, 2012), Jan 11-17, call for times. **SF&G**

Freeman) reluctantly joins Gandalf (a weary-seeming Ian McKellan) and a gang of dwarves on their quest to reclaim their stolen homeland and treasure, battling Orcs, goblins, Gollum (Andy Serkis), and other beasties along the way. Fan-pandering happens (with characters like Cate Blanchett's icy Galadriel popping in to remind you how much you loved *LOTR*), and the story moves at a brisk enough pace, but *Journey* never transcends what came before — or in the chronology of the story, what comes after. I'm not quite ready to declare this Jackson's *Phantom Menace* (1999), but it's not an unfair comparison to make, either. (2:50) *California, Metreon, 1000 Van Ness, Sundance Kabuki.* (Eddy)

**Holy Motors** *Holy moly.* Offbeat auteur Leos Carax (1999's *Pola X*) and frequent star Denis Lavant (1991's *Lovers on the Bridge*) collaborate on one of the most bizarrely wonderful films of the year, or any year. Oscar (Lavant) spends every day riding around Paris in a white limo driven by C  line (Edith Scob, whose eerie role in 1960's *Eyes Without a Face* is freely referenced here). After making use of the car's full complement of wigs, theatrical make-up, and costumes, he emerges for "appointments" with unseen "clients," who apparently observe each vignette as it happens. And don't even try to predict what's coming next, or decipher what it all means, beyond an investigation of identity so original you won't believe your eyes. This wickedly humorous trip through motion-capture suits, graveyard photo shoots, teen angst, back-alley gangsters, old age, and more (yep, that's the theme from 1954's *Godzilla* you hear; oh, and yep, that's pop star Kylie Minogue) is equal parts disturbing and delightful. Movies don't get more original or memorable than this. (1:56) *Roxie.* (Eddy)

**The Impossible** Spanish director Juan Antonio Bayona (2007's *The Orphanage*) directs *The Impossible*, a relatively modestly-budgeted take on

the 2004 Indian Ocean tsunami, based on the real story of a Spanish family who experienced the disaster. Here, the family (Naomi Watts, Ewan McGregor, three young sons) is British, on a Christmas vacation from dad's high-stress job in Japan. Beachy bliss is soon ruined by that terrible series of waves; they hit early in the film, and Bayona offers a devastatingly realistic depiction of what being caught in a tsunami must feel like: roaring, debris-filled water threatening death by drowning, impalement, or skull-crushing. And then, the anguish of surfacing, alive but injured, stranded, and miles from the nearest doctor, not knowing if your family members have perished. Without giving anything away (no more than the film's suggestive title, anyway), once the survivors are established (and the film's strongest performer, Watts, is relegated to hospital-bed scenes) *The Impossible* finds its way inevitably to melodrama, and triumph-of-the-human-spirit theatrics. As the family's oldest son, 16-year-old Tom Holland is effective as a kid who reacts exactly right to crisis, morphing from sulky teen to thoughtful hero — but the film is too narrowly focused on its tourist characters, with native Thais mostly relegated to background action. It's a disconnect that's not quite offensive, but is still off-putting. (1:54) *California, Piedmont, SF Center, Sundance Kabuki.* (Eddy)

**Not Fade Away** How to explain why the Beatles have been tossed so many cinematic bon mots and not the Stones? The group's relatively short lifespan — and even the tragic, unexpectedly dramatic passing of John Lennon — seem to have all played into the band's nostalgia-marinated legend, while the Stones' profitable tour rotation and shocking physical resilience have lessened their romantic charge. So it reads as a counterintuitive, and a bit random, that *Sopranos* creator David Chase would open his first feature film with a black and white re-creation of the Mick Jagger and Keith Richards meet-up, before switching to the '60s coming-of-age of New Jersey teen geek Douglas (John Magaro), trapped in an oppressively whiny nuclear family headed up by his Pep Boy grouch of a dad (James Gandolfini) — at least until rock 'n' roll saves his soul and he starts beating the skins. Graduating to better-than-average singer after his band's frontman Eugene (*Boardwalk Empire*'s Jack Huston) inhales a joint, Douglas not only finds his voice, but also wins over dream girl Grace (Bella Heathcote). Sure, *Not Fade Away* is about sex, drugs, and rock 'n' roll — and much attention is dutifully squandered on basement shows, band practice, and politics, and posturing with wacky new haircuts and funny cigarettes, thanks to Chase's own background in garage bands and executive producer, music supervisor, and true believer Steve Van Zandt's considerable passion. Yet despite the amount screen time devoted to rock's rites, those familiar gestures never rise above the clich  d, and *Not Fade Away* only finds its authentic emotional footing when Gandolfini's imposing yet trapped patriarch and the rest of Douglas's beaten-down yet still kicking family enters the picture — they're the force that refuses to fade away, even after they disappear in the rear view. (1:52) *Metreon, 1000 Van Ness, Shattuck.* (Chun)

**The Perks of Being a Wallflower** Move over, *Diary of a Wimpy Kid* series — there's a new shrinking-violet social outcast in town. These days, life might not suck quite so hard for 90-pound weaklings in every age category, what with so many films and TV shows exposing, and sometimes even celebrating, the many miseries of childhood and adolescence for all to see. In this case, *Perks* author Stephen Chbosky takes on the directorial duties

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— both a good and bad thing, much like the teen years. Smart, shy Charlie is starting high school with a host of issues: he's painfully awkward and very alone in the brutal throng, his only friend just committed suicide, and his only simpatico family member was killed in a car accident. Charlie's English teacher Mr. Andersen (Paul Rudd) appears to be his only connection, until the freshman strikes up a conversation with feline, charismatic, shop-class jester Patrick (Ezra Miller) and his magnetic, music- and fun-loving stepsister Sam (Emma Watson). Who needs the popular kids? The witty duo head up their gang of coolly uncool outcasts their own, the Wallflowers (not to be confused with the deeply uncool Jakob Dylan combo), and with them, Charlie appears to have found his tribe. Only a few small secrets put a damper on matters: Patrick happens to be gay and involved with football player Brad (Johnny Simmons), who's saddled with a violently conservative father, and Charlie is in love with the already-hooked-up Sam and is frightened that his fragile equilibrium will be destroyed when his new besties graduate and slip out of his life. Displaying empathy and a devotion to emotional truth, Chbosky takes good care of his characters, preserving the complexity and ungainly quirks of their not-so-cartoonish suburbia, though his limitations as a director come to the fore in the murkiness and choppy handled climax that reveals how damaged Charlie truly is. (1:43) **New Parkway**, **Opera Plaza**.. (Chun) **Promised Land** Gus Van Sant's fracking fable — co-written by stars Matt Damon and John Krasinski, from a story by Dave Eggers — offers a didactic lesson in environmental politics, capped off by the earth-shattering revelation that billion-dollar corporations are sleazy and evil. You don't say! Formulated like a Capra movie, *Promised Land* follows company man Steve Butler (Matt Damon) as he and sales partner Sue (Frances McDormand) travel to a small Pennsylvania town to convince its (they hope) gullible residents to allow drilling on their land. But things don't go as smoothly as hoped, when the pair faces opposition from a science teacher with a brainiac past (Hal Holbrook), and an irritatingly upbeat green activist (Krasinski) breezes into town to further monkey-wrench their scheme. That Damon is such a likeable actor actually works against him here; his character arc from soulless salesman to emotional-creature-with-a-conscience couldn't be more predictable or obvious. McDormand's wonderfully biting supporting performance is the best (and only) reason to see this ponderous, faux-folksy tale, which targets an audience that likely already shares its point of view. (1:46) **1000 Van Ness**, **Presidio**, **SF Center**. (Eddy) **Rust and Bone** Unlike her *Dark Knight* Rises co-star Anne Hathaway, *Rust and Bone* star Marion Cotillard never seems like she's trying too hard to be sexy, or edgy, or whatever (plus, she already has an Oscar, so the pressure's off). Here, she's a whale trainer at a SeaWorld-type park who loses her legs in an accident, which complicates (but ultimately strengthens) her relationship with Ali (Belgian actor Matthias Schoenaerts, so tremendous in 2011's *Bullhead*), a single dad trying to make a name for himself as a boxer. Jacques Audiard's follow-up to 2009's *A Prophet* gets a bit overwrought by its last act, but there's an emotional authenticity in the performances that makes even a ridiculous twist (like, the kind that'll make you exclaim "Are you fucking kidding me?") feel *almost* well-earned. (2:00) **Embarcadero**, **Shattuck**. (Eddy) **The Sessions** Polio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-earth questions and confessions. (1:35) **Opera Plaza**. (Harvey) **Silver Linings Playbook** After guiding two actors to Best Supporting Oscars in 2010's *The Fighter*, director David O. Russell returns (adapting his script from Matthew Quick's novel) with another darkly comedic film about a complicated family that will probably earn some gold of its own. Though he's obviously not ready to face the outside world, Pat (Bradley Cooper) checks out of the state institution he's been court-ordered to spend eight months in after displaying some serious anger-management

HAT'S NICE: RYAN GOSLING AND JOSH BROLIN IN RETRO COP DRAMA *GANGSTER SQUAD*, OUT FRI/11. PHOTO BY JAMIE TRUEBLOOD

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.lntsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**New People Cinema** 1746 Post. www.newpeopleworld.com.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

**OAKLAND**

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

issues. He moves home with his football-obsessed father (Robert De Niro) and worrywart mother (Jacki Weaver of 2010's *Animal Kingdom*), where he plunges into a plan to win back his estranged wife. Cooper plays Pat as a man vibrating with troubled energy — always in danger of flying into a rage, even as he pursues his forced-upbeat "silver linings" philosophy. But the movie belongs to Jennifer Lawrence, who proves the chops she showcased (pre-*Hunger Games* megafame) in 2010's *Winter's Bone* were no fluke. As the damaged-but-determined Tiffany, she's the left-field element that jolts Pat out of his crazytown funk; she's also the only reason *Playbook*'s dance-competition subplot doesn't feel eye-rolling cliché. The film's not perfect, but Lawrence's layered performance — emotional, demanding, bitchy, tough-yet-secretly-tender — damn near is. (2:01) **Piedmont**, **Presidio**, **SF Center**, **Shattuck**. (Eddy) **Tchopitoulas** Three adolescent brothers enjoy a dusk-to-dawn night in the Big Easy — New Orleans, baby — in this impressionistic documentary that blurs the line between staged and sampled lyricism. Bill and Turner Ross' film sets the trio loose in the French Quarter and beyond, where they sample the company of various drunks, buskers, oyster shuckers, painted ladies, and so forth. No laws are conspicuously broken, though a few get bent — it's safe to say these kids probably won't be visiting several environs again until they're of legal drinking age. The long night is an inebriate dream of color and sound, strange but seldom menacing. Like the "city symphony" movies of the 1920s and 30s, this is less nonfiction cinema in a strict vérité vein than a poetically contrived ode to life — a life that's sturdier than it looks, since *Tchoupitoulas* finds NO back to the business of partying like Katrina never happened. If you're looking for a harder-edged portrait of the burg's status quo, there are plenty of other documentaries to choose from; the Ross' provide a woozy mash note rather than a sober pulse-taking. You'll definitely want to go bar-hopping afterward. (1:20) *Roxie*. (Harvey) **Tristana** The morality tale rarely gets as twisted as it does in Luis Buñuel's 1970 late-in-the-day beauty *Tristana*. Working with Benito Pérez Galdós's novel, the filmmaker gleefully picked up a thread entwining erotic politics and S&M — explored to exquisite effect in 1967's *Belle de Jour* and again offset by the immaculate bone structure of anti-heroine Catherine Deneuve — while bringing a corrosive intimacy to his black-humored disembowelment of a self-serving aristocracy, hypocritical church, and Franco-era fascism. Today it feels like one of Buñuel's most personal and Spanish films, with the director-cowriter basing the impressionable Tristana on his sister Conchita. The starting point is an archetypal



**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**New Parkway** 474 24th St, Oakl. (510) 658-7900.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**BERKELEY AREA**

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street** 16 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

innocent "strange flower" clad in black, Tristana (Deneuve). She has been placed in the care of the aristocratic Don Lope (Buñuel regular Fernando Rey), a dissolute "senorito" (akin to Buñuel's own father) who lives off his inheritance and espouses a kind of anti-clerical, antiauthoritarian, albeit elitist, libertine lifestyle. The patriarch can hardly deny himself anything, let alone his gorgeous ward, who is confined to the house like a prisoner and learns at Don Lope's feet to despise the man who admits he's her father or her husband, depending on when it suits him. Enter a dashing young artist Horacio (Franco Nero, the original Django) to spirit the increasingly embittered Tristana away from the battered, mazelike streets of Toledo, Spain. But that feat is far from easy when the "fallen" woman's daydreams of teaching piano pale in comparison to a recurring nightmare of Don Lope's head at the end of a rather phallic church bell clapper. What follows — photographed with disciplined, earthy beauty by cinematographer Jose Aguayo and now restored to its dusky, lustrous good looks—is a de-evolution of sorts, as both an innocent and corruptor are defiled, though *Tristana*'s psychosexual reverberations, which would have given both Freud and the Marquis de Sade palpitations, echo out beyond the closing montage, its tolling bell, and the



repeated heavy thud of a prosthetic slamming into the floor. (1:38) *Opera Plaza*. (Chun) **Zero Dark Thirty** The extent to which torture was actually used in the hunt for Osama Bin Ladin may never be known, though popular opinion will surely be shaped by this film, as it's produced with the same kind of "realness" that made Kathryn Bigelow's previous film, the Oscar-winning *The Hurt Locker* (2008), so potent. *Zero Dark Thirty* incorporates torture early in its chronology — which begins in 2003, after a brief opening that captures the terror of September 11, 2001 using only 911 phone calls — but the practice is discarded after 2008, a sea-change year marked by the sight of Obama on TV insisting that "America does not torture." (The "any more" goes unspoken.) Most of *Zero Dark Thirty* is set in Pakistan and/or "CIA black sites" in undisclosed locations; it's a suspenseful procedural that manages to make well-documented events (the July 2005 London bombings; the September 2008 Islamabad Marriott Hotel bombing) seem shocking and unexpected. Even the raid on Bin Ladin's HQ is nail-bitingly intense. The film immerses the viewer

in the clandestine world, tossing out abbreviations ("KSM" for al-Qaeda bigwig Khalid Sheikh Mohammed) and jargon ("trecraft") without pausing for a breath. It is thrilling, emotional, engrossing — the smartest, most tightly-constructed action film of the year. At the center of it all: a character allegedly based on a real person whose actual identity is kept top-secret by necessity. She's interpreted here in the form of a steely CIA operative named Maya, played to likely Oscar-winning perfection by Jessica Chastain. No matter the film's divisive subject matter, there's no denying that this is a powerful performance. "Washington says she's a killer," a character remarks after meeting this seemingly delicate creature, and he's proven right long before Bin Ladin goes down. Some critics have argued that character is underdeveloped, but anyone who says that isn't watching closely enough. Maya may not be given a traditional backstory, but there's plenty of interior life there, and it comes through in quick, vulnerable flashes — leading up to the payoff of the film's devastating final shot. (2:39) *Balboa*, *Marina*, *SF Center*, *Sundance Kabuki*. (Eddy) **SFBG**

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## LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Sybyla, 1410 South Van Ness Ave. San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Joao Paulo Dantas Aumond. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 31, 2012. L#2204; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347675-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347925-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347422-00. The following is doing business as Hotel Rex, 562 Sutter St. San Francisco, CA 94102. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 9, 2012. This statement was signed by Sean M. Mahoney, Director/Manager of DiamondRock SF Sutter Street Tenant, LLC Delaware. This statement was filed by Elsa Campos, Deputy County Clerk, on Nov. 28, 2012. L#2102; Publication Dates: Dec. 19, 26, 2012 & Jan. 2, 9, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347752-00. The following person is doing business as New Idea, 707 Jackson St., San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Not Applicable. Signed by Lisa Hi. This statement was filed by Marielyne L. Argente, Deputy County Clerk, on Dec. 17, 2012. L#2104, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347735-00. The following person is doing business as West Coast Nationals,1535 Buchanan St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced

business under the above-listed fictitious business name on: Dec. 17, 2012. Signed by Benjamin Scott Yarin. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 17, 2012. L#2103, Publication Dates: Dec. 26, 2012 & Jan. 2, 9, 16, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Aug. 1, 2012. To Whom It May Concern: The name of the applicant is: 1799 Restaurants LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1787 Union St., San Francisco, CA 94123. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE and 58 - CATERER PERMIT. L#2207; Publication Date: Jan. 9, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mataveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 20 - OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan.2, 9, 16, 2013.

NOTICE TO CREDITORS OF BULK SALE (SECS. 6105 U.C.C.) ESCROW NO. 12-99519842. Notice is hereby given to creditors of the within named Seller that a bulk sale is about to be made of the assets as described below. The name and business addresses of the Seller are: Island Lock & Key, Inc., 90 So. Spruce Ave., So. San Francisco, CA 94080. The location in California of the chief executive office of the Seller is: Same. As listed by the seller, all other business names and addresses used by the seller within three years before the date such list was sent or delivered to the buyer are: none. The names and addresses of the Buyer are Tumbler Solutions LLC, 425 Divisadero St. Ste. # 201, San Francisco, CA 94117. The assets to be sold are described in general as: Furniture, fixtures, equipment, tradename, goodwill, inventory, leasehold interest, and franchise and are located at: 90 Spruce Ave. So. San Francisco, CA 94080. The Business name used by the seller at that location is: Pop-A-Lock. The anticipated date of the bulk sale is January 28, 2013 at the office of Chicago Title Company, 12156 Saratoga Sunnyvale Rd., Saratoga, CA 95070. This bulk sale is subject to section 6106.2 of the Uniform Commercial Code. If so subject, the name and address of the person with who claims may be filed is Lori Young, Chicago Title Company, 12156 Saratoga Sunnyvale Rd., Saratoga, CA 95070 and the last date for filing claims shall be January 25, 2013 which is the business day before the sale date specified above. Publication date: Jan. 9, 2013; L #2200.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549186. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Olga Myhaylovska for change of name. TO ALL INTERESTED PERSONS: Petitioner Olga Myhaylovska filed a petition with this court for a decree changing names as follows: Present Name: Olga Myhaylovska. Proposed Name: Olya Victoria Anguelov. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/28/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Dec. 28, 2012. L#2203, Publication dates: Jan. 9, 16, 23, 30, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: A&F Albertsy, 1140 Brussels St., San Francisco, CA 94134. The fictitious business name was filed in the County of San Francisco under File# 311856 on: 5/2/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Elsy Fernandez, 1140 Brussels St., San Francisco, CA 94134. This business was conducted by an individual. Signed Elsy Fernandez. Dated: Dec. 3, 2012 by Marielyne L. Argente, Deputy County Clerk. L#2202; Publication Dates: Jan. 9, 16, 23, 30, 2013.

SUMMONS: In the matters of KRISTAL DAPHNE DEVINA EASTERLING (CASE NO: 10-168J-04), TIMOTHY HUNTER EASTERLING (CASE NO: 10-169J-04), KADEN NATHANELL CROWDER (CASE NO: 10-170J-03). To: ASHLEY NOEL CROWDER. IN THE NAME OF THE STATE OF OREGON: A petition has been filed asking the court to terminate your parental rights to the above-named children for the purpose of placing the children for adoption. YOU ARE REQUIRED TO PERSONALLY APPEAR BEFORE the Lane County Juvenile Court at 2727 Martin Luther King Jr. Blvd., Eugene, Oregon 97401, on the 7th day of February at 1:30 p.m. to admit or deny the allegations of the petition and to personally appear at any subsequent court-ordered hearing. YOU MUST APPEAR PERSONALLY IN THE COURTROOM ON THE DATE AND AT THE TIME LISTED ABOVE. AN ATTORNEY MAY NOT ATTEND THE HEARING IN YOUR PLACE. THEREFORE, YOU MUST APPEAR EVEN IF YOUR ATTORNEY ALSO APPEARS.

This summons is published pursuant to the orders of the circuit court judge of the above-entitled court, dated December 12 & 13, 2012. The orders direct that this summons be published once each week for three consecutive weeks, making three publications in all, in a published newspaper of general circulation in San Francisco County. Date of first publication: (enter date of first publication). Date of Last publication: (enter date of last publication). NOTICE READ THESE PAPERS CAREFULLY IF YOU DO NOT APPEAR PERSONALLY BEFORE THE COURT OR DO NOT APPEAR AT ANY SUBSEQUENT COURT-ORDERED HEARING, the court may proceed in your absence without further notice and TERMINATE YOUR PARENTAL RIGHTS to the above-named children either ON THE DATE SPECIFIED IN THIS SUMMONS OR ON A FUTURE DATE, and may make such orders and take such action as authorized by law. RIGHTS AND OBLIGATIONS (1)YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN THIS MATTER. If you are currently represented by an attorney, CONTACT YOU ATTORNEY IMMEDIATELY UPON RECEIVING THIS NOTICE. Your previous attorney may not be representing you in this matter. YOU HAVE A RIGHT TO BE REPRESENTED BY AN ATTORNEY IN IF YOU CANNOT AFFORD TO HIRE AN ATTORNEY and you meet the state's financial guidelines, you are entitled to have an attorney appointed for you at state expense. TO REQUEST APPOINTMENT OF AN ATTORNEY TO REPRESENT YOU AT STATE EXPENSE, YOU MUST IMMEDIATELY CONTACT the Lane Juvenile Department at 2727 Martin Luther King Jr. Blvd, Eugene, OR 97401, phone number, between the hours of 8:00 a.m. and 5:00 p.m. for further information. IF YOU WISH TO HIRE AN ATTORNEY, please retain one as soon as possible and have the attorney present at the above hearing. If you need help finding an attorney, you may call the Oregon State Bar's Lawyer Referral Service at (503) 684-3763 or toll free in Oregon at (800) 452-7636. IF YOU ARE REPRESENTED BY AN ATTORNEY, IT IS YOUR RESPONSIBILITY TO

MAINTAIN CONTACT WITH YOUR ATTORNEY AND TO KEEP YOUR ATTORNEY ADVISED OF YOUR WHEREABOUTS. (2) If you contest the petition, the court will schedule a hearing on the allegations of the petition and order you to appear personally and may schedule other hearings related to the petition and order you to appear personally. IF YOU ARE ORDERED TO APPEAR, YOU MUST APPEAR PERSONALLY IN THE COURTROOM, UNLESS THE COURT HAS GRANTED YOU AN EXCEPTION IN ADVANCE UNDER ORS 419B.918 TO APPEAR BY OTHER MEANS INCLUDING, BUT NOT LIMITED TO, TELEPHONIC OR OTHER ELECTRONIC MEANS. AN ATTORNEY MAY NOT ATTEND THE HEARING(S) IN YOUR PLACE. PETITIONER'S ATTORNEY: Herbert L. Harry #852285, Senior Assistant Attorney General, Department of Justice, 975 Oak Street, Suite 200 Eugene, OR 97401. Phone: (541) 686-7973. ISSUED this 21st day of December, 2012. Issued by: Herbert L. Harry, #852285, Senior Assistant Attorney General. L# 2105; Publication dates: January 2, 9, 16, 2013.

The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2012.

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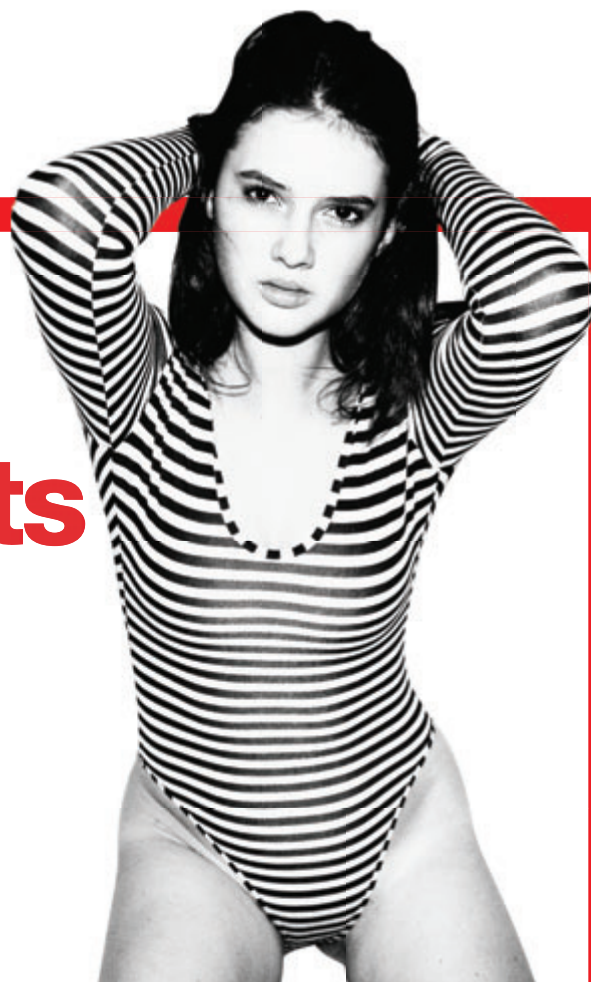
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